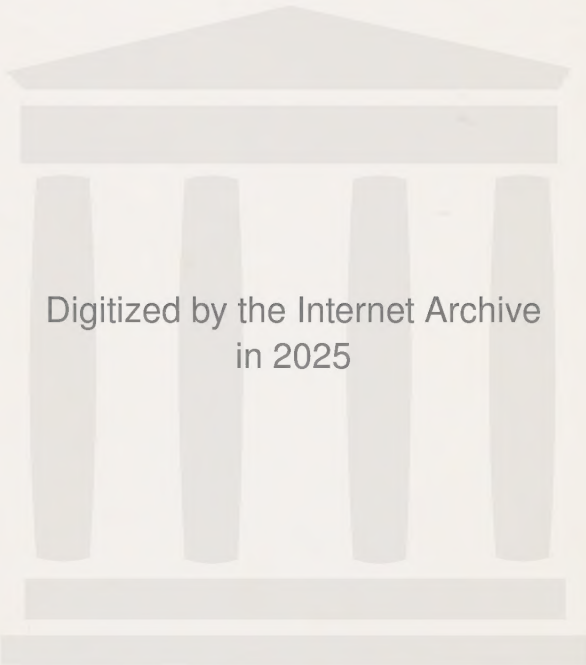
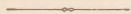






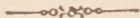
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*ILLUSTRATED HAND-BOOKS OF ART
HISTORY.*



SCULPTURE
RENAISSANCE AND MODERN

BY LEADER SCOTT.



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ILLUSTRATED HAND-BOOKS OF ART HISTORY.

SCULPTURE

RENAISSANCE AND MODERN

BY
LEADER SCOTT,

Hon. Mem. Accademia delle Belle Arti, Florence



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PREFACE.

IT is not an easy task to fulfil the title of this series of books, and to combine the weight of history with the necessary slightness of a hand-book. It can only be done by a resolute compression of facts which is necessarily cramping to the author and probably dry for the reader. I have done my best to comply with the conditions and avoid the dangers: with how little or how much success I fear to judge; for after all, my little work is more an outline than substantial history: to the student it may prove useful as a classification of the different schools, and to the amateur as a gallery-companion in continental travel.

Necessarily the bulk of the book is devoted to Italian Art, because for the four hundred years of which we chiefly write, Italy was the cradle of the artistic world. The northern Gothic school was the mother of Italian sculpture; the northern Modern schools are its daughters.

L. S.

Florence,
January, 1886.

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GLOSSARY OF TERMS USED IN SCULPTURE.

ALTO-RELIEVO, or *high relief*, in which the figures are so much raised as to be rounded up from the surface. Where they are cut under so as to be almost separate it is called **DETACHED RELIEF**.

BASSO-RELIEVO, or *bas-relief*, where the figures are scarcely half raised from the surface.

CAMEO. A small sculpture on precious stones, where the design is raised in various colours by a judicious use of the different layers.

CARVING. Sculpture as applied to wood ; the word is sometimes used for decorative sculpture in stone.

CASTING. The moulding of the model in either plaster or bronze, &c. Works intended for marble are cast in plaster to get a lasting working copy. The mould is taken by covering the clay model with plaster of Paris. This hardens, and then the clay in the interior is removed. The hollow form thus obtained is filled with fresh plaster after the inner surface has been oiled, and when the figure is hardened the outer mould is chipped off. In casting bronze the mould is sunk in the ground so as not to split, the inner spaces being filled up with cores so that the bronze figure is hollow, as otherwise it would be too heavy.

CHASING. The ornamentation of flat surfaces by means of incised lines.

ENGRAVING. Cutting artistic designs in metal, wood, or precious stones by means of incised lines.

INTAGLIO. Engraving by hollowing out the design below the surface. It is sometimes called *incavo*, and is like a reversed cameo in which the design on a precious stone or seal is sunk in the surface.

MEDAL, a relief in metal in the form of a large coin, generally used in commemoration of persons or events. *Vittore Pisano* (*d.* 1455) was the finest medallist ever known.

MEDALLION, or *Tondo*, is applied not only to large medals, but to reliefs in stone or marble of a round form.

MODELLING. The moulding of the artist's idea in clay before it is put into the harder material which makes it lasting. Modelling has given sculpture the name of the "plastic" art.

POINTING. The marking of precise measurements on the plaster cast and the marble, by means of a vertical rod with a sliding needle. Measures are taken from all the prominent parts of the cast, and the production in marble becomes thus a mechanical process, which is not often performed by the artist himself.

RELIEVO or RELIEF. Ornamenting the flat surface of stone or marble by raising the design above it. It is done by cutting away the surface round the design.

RELIEVO-STACCIATO, or *flat relief*, where the figure is only the slightest degree raised from the surface. *Donatello's St. Cecilia* and *Infant St. John* are instances of this.

SCULPTURE. The art of putting artistic ideas into hard material, *i. e.* the cutting of stone or marble to the imitation of any given form. It may be real or decorative. The highest style of sculpture is the idealization of form.

FORMS OF SCULPTURE.

ARABESQUE. Decoration of Eastern style, consisting of scrolls and foliage, very intricate and beautiful.

CANOPUS. An urn to contain the ashes of the dead, in the form of the human effigy of the person; much used by Egyptians and Etruscans.

CHRYSELEPHANTINE. A mixture of ivory and gold in statues, as in some of the works of Pheidias and other Greek artists. The Romans made statues of two coloured stones, such as marble and porphyry.

ENTABLATURE. The architrave, frieze, and cornice above the columns in Classic and Renaissance Architecture.

FRIEZE. A part of the entablature, frequently carved. Also used for any band of sculptured ornament.

GROTESQUE. The kind of sculptured ornament introduced by Gothic or Norman architects, consisting of quaint and ugly figures and monsters mingled with scrolls.

METŌPE. The square space between the triglyphs on the frieze of a Doric temple; and often applied to the sculpture upon it—literally, *the front*.

MONUMENT. A work of sculpture commemorative of the dead. Gothic monuments are always architectural in form. Renaissance generally a mixture of sarcophagus, arch, and canopy. Modern monuments are often in the shape of pure sculpture.

SARCOPHAGUS. The aedicular which contains the body of a person. The early Christian and Gothic tombs almost all took this form.

SCROLL. A decoration consisting of geometric lines varied and curved, or of foliage interlaced.



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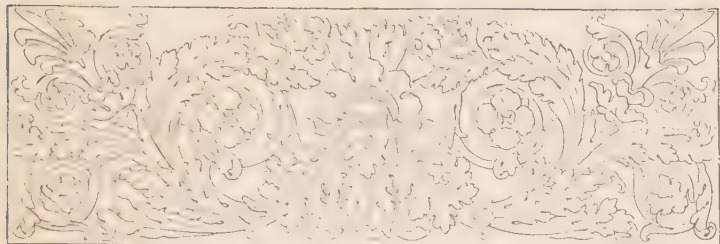
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THE LION OF ST. MARK, VENICE (XVTH CENTURY).



EARLY CHRISTIAN ART.

FOURTH TO TENTH CENTURIES.

SCULPTURE in nearly all ages has found its first and highest object in the expression of religious feeling, just as the Greek and Roman Sculpture embodied the meaning of Pagan myths, so the early Sculpture of western nations was the expression in visible form of the truths of the Christian religion. Instead of the temple and its friezes, and statues of deities, we have the cathedral with its sculptured façade, its saints and Biblical lore. Yet, strange to say, the first action of Christianity was to paralyze art entirely. Its principles were so antagonistic not only to image-worship and image-making, but to every form in which paganism found expression, that art in its higher forms did not exist. When after a few hundred years sculpture as well as painting began to revive, the beauty of form was made entirely subservient to purity of idea,—thus mediæval sculpture is often coarse in execution and false in form, but the idea is generally high and religious. What remains to us of the earliest Christian work often shows the hand of the late Roman workman, probably a convert to the new Faith.

The earliest specimens of Christian sculpture are probably the tombs at Ravenna (sixth century), on which the reliefs are rude, and show the style generally known as medieval. The bronze statue of St. Peter at Rome, which is often cited as Early Christian Art, is more probably late Roman, which has been adapted to Christian uses by giving it the symbols of the Saint, as one sees in some old carved ivories at Monza that Roman senators have been turned into Saints by changing the accessory attributes.

About the ninth or tenth centuries Christian Art falls under the heads of Gothic, Lombard, Norman, or Tuscan, according to the nations which adopted it. The greatest development of these in the north took the name and style of Gothic; in the south it became Romanesque. The front of Wells Cathedral (thirteenth century) furnishes a beautiful example of the religious thought which influenced Gothic sculpture. This cathedral is an epitome in carved stone of the whole Christian doctrine. The sculptures of Amiens Cathedral west front are even more beautiful than these, showing a severe simplicity which is very dignified. Chartres Cathedral and that of Rheims display the style in its later form of greater freedom both of line and of imagination.

For German Gothic in its highest beauty we must turn to Strasburg Cathedral and those of Cologne and Bamberg. We may notice that the Germans of this age were also very fine workers in bronze. The tomb of Archbishop Conrad at Cologne, the wonderful candlestick at Milan, and the many beautiful shrines, casts of some of which are at South Kensington Museum, are instances which our space will not allow us to enlarge upon.

Sculpture, in Early Gothic Art, is nearly always subservient to architecture or the decoration of tombs. We find no

separate works of art such as were seen everywhere during



LEAF OF A CONSULAR DIPTYCH.

Carved Ivory—IIInd Century. In the South Kensington Museum.
the palmy days of classic sculpture in Greece and Rome, and

to our companion book on Gothic Architecture we must refer our readers.

But there was one particular form of sculpture which attained a very high development during the early Christian era. This was CARVING IN IVORY, sometimes of classic sometimes of Christian inspiration. The workmanship on the LEAF OF A DIPTYCH, which belonged to a Roman consul of the family of Symmachus, preserved, among many others, in the South Kensington Museum, is a marvellous example of the handicraft of the second century.

The same art was applied to the decoration of cabinets and caskets, the bindings of books, and in a hundred other ways. Carvings in beautiful wood are likewise frequently met with, but nothing of the kind surpasses the carvings in ivory, which held their ground when other forms of art were practically extinct.



EARLY ITALIAN SCULPTORS.

CHAPTER I

SCULPTURE BEFORE THE TUSCAN PERIOD.

ITALY has many a heritage from her Etruscan forefathers ; —her domestic architecture, with its Doric basements of massive stones ;—her gold work, preserved by tradition in the remote mountains, to be revived by modern goldsmiths ;—her variegated glass, which is produced in Venice by precisely the same means as the Etruscans used ;—and, greatest of all, her frescoes and sculpture. It may be difficult to trace the links from these remote times to our own, but they still exist in broken traces, now in one part, now in another, as the waves of conquest and civilization have carried them. That the Etruscans gave their art with its Greek impress to Rome is an established fact, since Tarquinius Priscus sent for Vulcanius of Veii to make the golden statue of Jupiter for the temple of the Capitol, and Numa called on Mamurius

the Etruscan to cast the eleven fac-similes of the Salian shield.

In later ages the imported art took the impress of the nation adopting it, and in time Roman sculpture had a distinctive style of its own, which rose and flourished under the healthy rule of the Consuls, but sank degenerate under the Emperors. Tiberius robbed it of its purity; Caligula desecrated Greek statues to glorify his own likeness; Nero abused sculpture by making it a vehicle of gaudy colours. Trajan revived it again, and his Greco-Roman artists produced the column which bears the impress of the true Roman spirit, stern marked feature, and great power of expression; the Greek perfection of form and elegance having entirely given way to the Roman feeling of domination. The art revived by Trajan, and again Grecianized by Hadrian, fell under Commodus, and its very remains were carried away by Constantine to the East where it stiffened into death, only to awake again on being restored to its ancient home. Art seemed almost extinct in Italy during the centuries in which its germs were buried at Byzantium, but it was only slumbering. When the Goths overran the land and drove civilization away from before them, a society of artist masons fled for safety to an island in Lake Como, and there kept alive the traditions of sculpture and architecture. It is not unlikely that the more refined Greek influence remaining in this island, which had till late Roman times been a Greek colony, fostered the artistic bias in these emigrants. It is certain that when, in the sixth century, the Longobards also came over the Alps—and, ceasing to wander, built themselves palaces and churches, as Theodoric had done before them—they found no more clever architects than these same *Magistri Comacini*, who soon rose to a large confraternity

endowed with great privileges by popes and emperors. To them is due the style of architecture which, when developed and perfected after A.D. 1000, was known as the "Lombard style."¹

It has been said that "there is no Lombard style," Italian architects having built both for Goths and Longobards. And, as far as the architecture goes, it is true, the style being a conjunction of round Roman arches with Greek columns and capitals; the sculpture, too, is materially by Italian hands; but that spirit which makes the Lombard churches so full of fire and life, of wild myths mingling dimly with Christian truths, is surely the spirit of the conquerors moulding the art employed by them to their own ideas—as the Roman spirit materialized the Etrusco-Greek and the Byzantine cramped the Roman. From whence come all the fighting monsters?—the wild beasts dominated to man's use, as lions supporting pillars and fonts?—the dog-headed men?²—the dragons which are not at all the Etruscan chimera?—the strange Runic knots mingled with all this savage life? Surely not from the Italians, with their ages of civilization and refinement, but from the Longobards to whom Christianity was new, and from the ancient Scandinavian myths firmly rooted in their minds. Thus the Lombard style in its earliest forms bears the veritable impress of their spirit, through the works of the Comacine masters; the Romanesque style, its later development, only grew when the savage spirit had gone out with the last of the Lombards, and the fundamental forms were more refined. Still to that fierce race are we indebted for keeping art alive during the dark ages before the new

¹ 'Studio sul S. Michele di Pavia del Dott. Carlo dell'Acqua,' p. 51.

² See Lombard legend of dog-headed men in Paulus Diaconus, 'Storia dei Longobardi,' Italian ed. Udine 1826, chap. xi. p. 21.

birth took place. Queen Theodelinda had a complex relief executed for the centre door of her cathedral at Monza. The subject is the *Baptism of Christ*,—a heavily-poised angel holds the garments of our Lord ; a dove (*i. e.* the Holy Spirit) pours water on Him from a vase in its mouth. The Virgin and three apostles stand near. The upper part of the arch and its corners are filled with votive sculptures relating to Theodelinda and her gifts. But the places to study sculpture under its most distinctive Lombard form are the façade and the capitals of the church of S. Michele at Pavia, which are covered with reliefs. Besides the usual myths and fighting animals are some Scriptural subjects, domestic and allegorical scenes, and a great variety of angels, seemingly the prototypes of those of Fra Angelico.

The capital on the left of the tribune has a most interesting carving. An old man is dying, and his soul arises from his mouth in the form of a baby (a belief hitherto thought to be mediæval) ; a wicked demon has caught the soul by the foot, but it clings with both arms to the neck of a good angel—probably S. Michael—who thrusts his spear into the demon's mouth. These multitudinous sculptures are hewn in sandstone, chiefly by the outline being cut in straight, and the subject left in relief. In fact, just as the Lombards left the art, so do we find it again in the hands of the Pisan masters of the eleventh and twelfth centuries, before Niccola.

At this time sculpture was languishing in the North. Under Byzantine influence the Mosaicists were fixing their imperishable effigies on the walls and roofs of the churches at Ravenna, which were either of Eastern or Roman architecture, while the sculptor was confined to the use of mere emblems, and one or two figures of saints in a degenerate Roman style on the tombs.

Meanwhile, the Longobards had carried the plastic art down to the South, and it lingered longest there, being continued under the Normans, to whose ideas the myths and fighting animals were analogous. The façade of the Duomo of Troja, A.D. 1093, is most bizarre, being peopled with all creation, and glowing with yellow and green stones. For in meridional art another element—the Saracenic—entered, and created a distinct style. After the Lombards were overthrown at Beneventum, the Emperors of the East ruled Apulia by a Greek officer called Catapan, and the Saracens occupied Sicily and Malta. The Normans came down in the eleventh century, when Tancred and his twelve sons fought for the coast. Thus northern and southern elements were seething together when the Crusades began. Artists and pilgrims came home from the East with ideas of richly-coloured Oriental ornaments, and while—the newly-awakened religious spirit was building, all over Apulia, noble churches in which the pilgrims could say their last prayers on departing, and whose open doors would welcome them on their return—the arabesques and gorgeous decorations of the East got interwoven with the rude, spirited lions and creatures of Lombard and Norman myths, and the lingering Greek traditions cast a classical tone over the whole.

Under all these influences, art revived in Apulia, and created what Salazaro¹ aptly calls a “periodo precursore” of the rise of sculpture. In the eleventh century the splendid church at Bari was built, with its artistic pulpit, and *ciborium* on colonnettes, whose capitals are sculptured with angels, leaves, and serpents; and its “*cattedra*,” or Bishop’s throne, the back of which rests on a lion with a man’s head under its claw, while the front is supported by two Arab slaves. Also

¹ Salazaro, ‘Studio sull’ Arte Meridionale,’ p. 3.

the Duomo of Amalfi arose, and that of Salerno, whose pulpit, resting on twelve pillars, is sculptured in marble and decorated with mosaic. Salazaro gives in his book an illustration of a crucifix of the ninth century from the ancient church of SS. Cosmo and Damiano. It is of wood, and *not* Byzantine. There is decided moulding in the ribs and body of the Christ, and the face is broad and lifelike.

The twelfth century brought forth these precursors of Ghiberti's gates, the bronze doors of the cathedrals of Trani (A.D. 1179), of Troja (1150), and of Foggia, in which "Bari-sanus Tranensis" sculptured scenes from the passion in fifty compartments; each scene consisting of one or two figures. All the three sets of doors seem to be cast from one mould.

This Apulian revival has probably more connection with the thirteenth century Pisan school of sculpture than would appear at first sight. Under the rule of Frederick II., when all these splendid churches were built, "a great stride was made in the arts, which fell again after the death of Manfred at Naples, though a genius or two, inspired by classical surroundings, preserved a spark. Some of these emigrated to Tuscany, Pisa, &c., where they began the Renaissance of sculpture."¹ So writes Salazaro; and the fact that Pisa dates her rise from the spoils of three successive sackings of Amalfi, and that her cathedral was built from prize-money taken at Palermo, would go far to show the probability that she also imported some ideas of art.

It is true that many rude sculptors of the Lombard school were still at work in central Italy, such as Enricus and Gruamons, who adorned the portals of some Pistojesse churches, A.D. 1166; Rodolf, who sculptured a Saviour and apostles in S. Bartolommeo at Pantano, A.D. 1167; and Biduvinus

¹ 'Studio sull' Arte Meridionale,' p. 3.

and Robertus, who worked at Lucca in the same century. There was also the Pisan sculptor and architect Bonanno, who in 1174 gave the design for the Tower of Pisa, and in 1180 cast the bronze doors for the cathedral of the same city. The largest gates were destroyed by fire in 1596, but the smaller ones, called the "Porte di San Ranieri," still exist, and are very Byzantine in style. After this, Bonanno cast some still finer gates for the western portal of the cathedral at Monreale, near Palermo, where Barisanus of Trani had adorned the northern side-door with similar gates in 1179.

As a proof of our argument that southern art was further advanced than Pisan at that time, one has only to compare the workmanship of these two gates so nearly contemporary. Those of the southern artist, Barisanus, are in twenty-eight compartments, forming seven rows, and show a much less cramped style of art, with excellent workmanship. The larger gates, made by Bonanno in 1189, have scenes from the Old and New Testaments; each of the forty compartments containing one or two figures, the whole surrounded by a frieze of leaves and scrolls; but the style is much more rude and stiff, a kind of combination of Lombard and Byzantine. Perhaps the best pre-Niccola sculptor was Benedictus Antelami of Parma, who cast the bronze gates of the curious old Lombard Baptistery in that city, with scenes from the life of S. John the Baptist; the marble pilasters of which, representing the seven works of mercy and the parable of the vine, are in better style than the bronze work. In the cathedral a very curious bas-relief by him exists, which once formed the front of the altar. It is a *Deposition*: the Saviour has one hand loosened, which the Virgin and Angel Gabriel caressingly hold. Behind them are Joseph, the two Maries, and Salome, all similarly posed figures, except that two of them

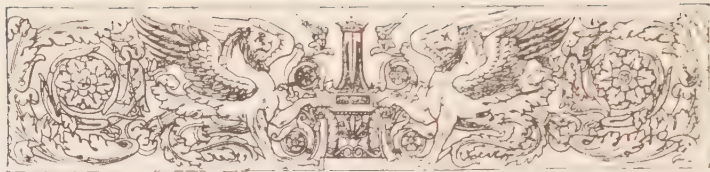
have one hand uplifted. On the right the centurions divide the coat, and the Angel Raphael pushes down the head of Pilate as if to compel him to worship. There is great and serious expression throughout. The face of Christ is especially dignified. The artist has risen above his contemporaries' manner of cutting in the figures on the flat surface, and though the ribs are only indicated by lines, yet there is a good attempt at modelling in the neck; the draperies are set, but in dignified folds.

Then comes Maestro Guglielmus of Modena, who needs no comment, for he praises his own genius in his inscriptions; and Guidectus of Lucca, who sculptured the well-known figure of S. Martin dividing his cloak with the beggar on the front of the church of S. Martino. All these are more or less specimens of the same sculpture as that on the Lombard churches of the seventh to the ninth centuries, but less savage in feeling and more Christianized. It wanted only Niccola Pisano to import the spirited art from the south and add to it his own classical impress, to thus earn his title of the "Father of Sculpture."

In early times the offices of architect and sculptor were rarely divided. Mr. Ruskin very truly traces the roots of the art in the artisanship—it was not enough that the church should have walls and a roof to keep the worshippers dry; the spirit of religion was to be impressed on it. Scripture stories and saintly deeds should glow in colour on the walls; emblems of the works of God in nature, and figures of the guardian angels, were to be visible in sculptured stone round the portal. Great truths were to be taught not only by the preacher's eloquence, but spoken by silent beauties wherever the eye could rest. It was not enough that the tomb should be merely a receptacle to bury the dead out of

sight ; it was to be made, as all past lives should be, a record and example, a hope for the living. The good deeds of the saint were sculptured on the sarcophagus ; he lying calm above his accomplished works, while the angel-borne canopy and statuettes of saints insured the hope and belief in the guardianship of the heavenly powers. Thus artisanship with soul added to it grew into art.





CHAPTER II.

NICCOLA PISANO.

ON beginning to study the life of Niccola Pisano, one encounters such a mass of contradictory assertions, theories, and conjectures that it seems a hopeless task to sift out the truth; and the much-vexed question, "Whence did he come?" is more difficult than ever to answer. A war has been carried on amongst the critics for some years, but the point is still undecided.

The questions are on one side, "*Was he the son of a notary of Siena called Pietro, and grandson of Ser Biagio?—and had he his education in Tuscany?*" and on the other side, "*Was he the son of Petrus de Apulia, and had his art bias from the southern revival under Frederick II.?*" In both cases the evidence depends on documents, and each side has a strong body of supporters—Cicognara, Milanese, Semper, Perkins, Schnasse, and Dobbert sustaining the Tuscan theory, and Rümohr, Crowe and Cavalcaselle, Grimm, Forster, Lübke, and Salazaro, the Apulian.

Now for the disputed documents. The first is in the archives of S. Jacopo of Pistoja, and is dated 11 July, 1272, when Niccola was already old. It runs thus: "*Magister Nichola pisanus. filius q . . Petrus de . . .*" Here the

original is illegible, and Ciampi,¹ on whose reading all depends, supplies the hiatus with "Senis."

The second is dated Nov. 13, 1272.—*Magister Nichole quondam Petri de [Senis] Ser Blasii pisa. . . .* (another hiatus). Now Sig. Milanesi of the Florentine archives (and author of the very fine annotations on Vasari, at present being published), having studied these documents, asserts that Ciampi must have arbitrarily supplied the missing words in one and misread the abbreviations in the latter, which he judges should be read thus: *Magistro Nichole quondam Petri de cappella Sancti Blasii pisa* (Master Niccola of the defunct Peter of the chapelry or parish of S. Biagio pisan). Sig. Milanesi, besides being the best authority on old MS., is also unbiassed, for he would willingly prove the Tuscan theory if possible.

There being then no documentary proof of the grandfather, Ser Biagio, let us take the documents on the Apulian side of the question. The standing-point here is a deed drawn up in Siena,² May 11, 1266, in which these words occur: "*requisivit magistrum Nicholam Petri DE APULIA. quod ipse faceret et curaret ita, quod Arnolfus discipulus suus statim veniret Senas ad laborandum in dicto opere cum ipso magistro Nichola.*"

Salazaro says he was son of Pietro di Apulia (Magister lapidum), and that this Pietro settled in Pisa, where he died, 1266. The only arguments against this are those of Sig. Milanesi, who suggests that there are two places called Apulia or Puglia in Tuscany, and thinks the Puglia near Lucca should have the credit.³ The positive evidence when

¹ 'Notizie inedite della Sagrestia Pistoiese,' Firenze, 1810.

² Milanesi, 'Documenti per la Storia dell'Arte Sanese,' vol. i. p. 149.

³ Milanesi, 'Commentario sulla Vita di Niccola Pisano,' p. 323.

sifted only establishes the fact that his father was Pietro (the grandfather, Ser Biagio, resolving into a parish in Pisa), and the words, "of Siena," having no foundation except in the conjecture of Sig. Ciampi. The "Apulia" of the other deed remains, but what Apulia is meant? In the absence of proof internal evidence must be sought. "If Niccola were not a purely inventive genius, where is his antitype? Do his works more assimilate to the classical remains at Pisa or the mixed classico-Saracenic style of meridian art of the twelfth century? Take his two famous pulpits, those of Pisa and Siena. The reliefs show a distinct study of the Greco-Roman sarcophagi, &c.; but whence comes the architectural design? There was not a pulpit in Tuscany similar to his before that time, but at Bari and Amalfi were some earlier ones of the same type. It has been said that "the meridional art of the period had no classical leanings at all;"¹ but over the arch of the pulpit at Ravello, which, like Pisano's, rests on lion-supported columns and has the same Moorish architecture, is a classic bust of Sigalgita Rufolo, wife of the donor. She has two long tassels on her head-dress like those on some Etruscan statues and the ones found by Schliemann at Troy. "The coins struck in Sicily and Naples in 1231 and 1236 by Frederick II. are a complete reminiscence of the time of the Cæsars."² Is it not likely that, when Frederick took Niccola in 1221 to Naples (he being a lad of sixteen or seventeen) to assist in the works going on at Capua and Castel dell' Uovo, the sculptures of the south may have developed his artistic genius, and induced him, on his return to Pisa, to study with greater interest the Greek sculptures there, which were his models in his more mature works? These were chiefly, the sarcophagus with the

¹ 'Kunst und Künstler.' Die Pisani.

² 'La Sculpture Florentine,' 'Revue des deux Mondes,' Oct. 1865.

story of Hippolytus and Phædra, which had been built into the façade of the cathedral as a tomb for Beatrice, mother of the Countess Matilda of Tuscany; a Greek vase now in the Campo Santo; and some Etruscan and Roman tombs. As to his works in Naples, some authors say Fuccio was Frederick's architect, others that it was Buono. Vasari contradicts himself so often that it is evident the first half of Niccola's life is purely conjectural.

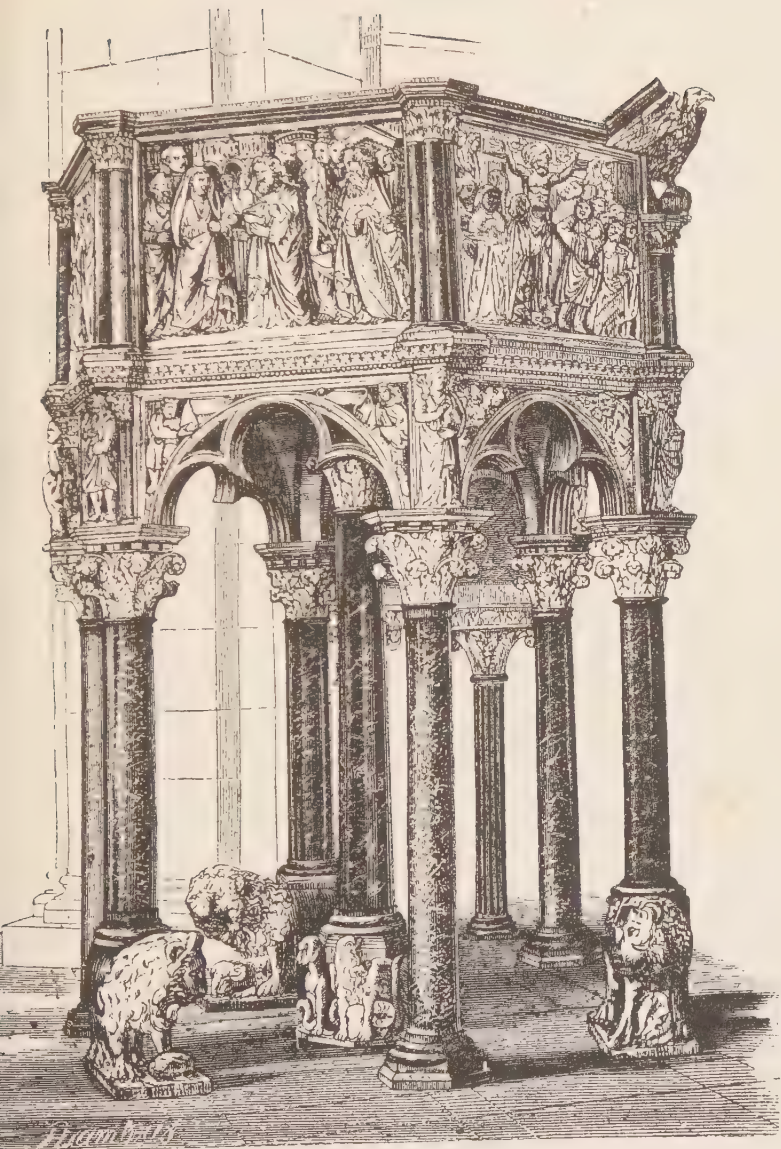
There is not really any proof except the excellence of the work that the expressive *Deposition from the Cross*, in the lunette of the door of San Martino at Lucca is his, although generally deemed so to be. The date is about 1234; it is full of feeling, and more free and natural than that of Antelami at Parma.

Vasari gives Niccola the credit of half the grand buildings of his age, including the Tower of Pisa—which we know was the design of Bonanno the Pisan, assisted by Guglielmo di Insprük (1174),—and the church of Sant' Antonio at Padua; but no proofs exist of his having been employed there, and the style is utterly dissimilar to his other works. His authentic architectural labours were the designs for the churches of Santa Trinita in Florence in 1250, of San Jacopo at Pistoja, and Santa Margherita at Cortona. He was also employed by the Florentines in 1248 to throw down the very solid tower of the Bigallo, called the Guarda-Morto, which he did by undermining it and replacing the masonry by wooden supports, to which he afterwards set fire.

His first known sculptural work was the pulpit of the Baptistery at Pisa, signed A.D. 1260. It is a hexagon sustained by nine columns, three of which rest on lions. All the capitals are foliated, and the whole architecture covered with ornaments full of fancy and highly emblematical. Five

sides are adorned with bas-reliefs, representing the *Nativity*, *Epiphany*, *Presentation*, *Crucifixion*, and *Last Judgment*. The relief is in the Greek style, so high that the figures are almost detached from the ground, a great change from the work of the Comacine and Romanesque masters. The compositions are so crowded that perspective is sacrificed, and with all his classical leaning "he still retains the mediæval faults of short figures and large heads," and the use of the drill rather than the chisel for the corners of the eyes and mouth, &c. The reclining Virgin in the *Nativity*, resting one elbow on a cushion, seems taken from the lid of an Etruscan tomb; the attendant maids are nymphs from a Roman vase. Behind this group is a secondary subject of the *Annunciation*, in which the Virgin is very modest, with an expression of mingled eagerness and timidity. Diana might have been her prototype, but for the angel no antique model was found. It has all the mediæval faults; the sheep in the foreground show a direct study of nature. One is scratching himself with his hind leg. The kings in the *Adoration* are in a very decorous and serious style; the composition, less crowded than the last, is more harmonious. The *Crucifixion* shows study of the classic nude, the Saviour being muscular as a Roman Hercules.

The same influence is seen in the *Last Judgment*, a mixture of pagan coldness of handling with mediæval superstition and passion. The Great Judge, with the cross at His feet, divides the blessed from the damned. The elect are a crowd of heads thrust forth like the sphinxes on the Etruscan arch at Volterra; a few faces express devotion. The condemned, with Lucifer in their midst, afford great scope for the sculptor's imagination,—in the demons torturing the souls, and in the intense agony and terror of the victims. The strange forms



THE PULPIT OF THE BAPTISTERY AT PISA. By NICCOLA PISANO.

of these demons are reminiscences of pagan griffons, chimerae, typhons, &c.¹

In the statues which support the corners, the same revivalism is visible. A Prophet Moses is copied almost line for line from a "Bacco barbato" on the Greek vase in the Campo Santo, with the single difference that the youth supporting his arm is draped instead of nude. In one part is a fine Hercules with lions, and two *torsi* used as Caryatides are splendidly Greek, while the *Ere* and *Fortune* are the Venus and Abundance from the Roman consular coins. The pulpit was damaged in the sixteenth century by Lorenzino de' Medici, who broke off some heads to adorn his own study.²

Niccola's next work in chronological order is the famous *Arca di San Domenico* at Bologna. Vasari dates this 1225; but as San Domenico di Calaroga, who died 1221, was not canonized till 1234, Niccola could not have sculptured his miracles before that time. The true epoch of Niccola's work is A.D. 1265-7, when in the second translation of the body it was placed in an urn sculptured by Niccola Pisano and his pupil Fra Guglielmo da Pisa, June 5, 1267. It is probable that when Niccola returned, on Sept. 29, to sign the contract for the Sienese pulpit, he left Fra Guglielmo in charge, he alone being present at the translation.³ The Ark, as it stands now, is an edifice of three stories, but the gradino or base was by Alfonso Lombardi in 1490. The canopy with its statues and foliaged sculptures is by Niccolo da Bari, or "dell Arca," a scholar of Jacopo della Quercia. Tribolo and Michelangelo also contributed statues. But all these were added 200

¹ See Crowe and Cavalcaselle, 'History of Painting,' vol. I. ch. iii. p. 125; also Cicognara, 'Storia della Scultura,' vol. i.

² 'Istorie Pisane, xvi sec.,' by Francesco Bonaini.

³ Bonaini, 'Archivio Storia Italiano,' tom. vi.

years after Niccola sculptured his "Ark," which was a square sarcophagus with six compartments of reliefs, which tell the story of the saint.

1st. *A miracle worked at Rome*, on Ash Wednesday, 1215; the Cardinals nephew, Lord Napoleone, being ruscitated by S. Dominic after a mortal fall from his horse. The horse is a fac-simile of one in a biga on an Etrusco-Greek vase.¹ There is a classical majesty in the figures of the abbess and her nuns, and much feeling in the faces of the saint and his friends.

2nd. *The Ordeal by fire at Langue-doe*, the saint burning his own and the Manichean books, and his being saved unhurt from the flames. Between these two reliefs is a charming little statue of the Madonna and Child, the type and model of all the Madonnas of that school: those of Giovanni Pisano, and even Andrea Pisano, seem only more or less defective copies; that of Niccola is dignified, queenly, well-balanced, and the Child rounded, smiling and child-like; while in that of Giovanni on the Duomo of Florence the attitude is overbalanced, the faces expressionless, and the Child a diminutive man. Nino, in the Spina at Pisa, has alone equalled this regal Madonna of Niccola.

3rd. *SS. Peter and Paul consign the gospel to the saint*, and he in turn to his monks. Here all is calm and dignified — the sweet, placid faces of the monks, and the classic majesty of the apostles in embroidered pallium — all is lovely and decorous. To give this a spiritual meaning, the other end (fourth relief) shows the *Angels feeding the monks in time of famine*, thus connecting the gospel with the Bread of life. The two angels are beautifully drawn — as Cicognara says, "like two Camilli carrying offerings to the altar." The

¹ Padre Marchese, 'Memorie,' vol. i. p. 104.

moulding of the graceful limbs, the folds of their loosely-girded tunics—every line is graceful and true to nature. As works of art they are two centuries before their age. The back of the Ark has six stories of the life of a disciple of the saint, the Beato Reginald of Orleans. The compositions are over-crowded, and wanting in interest, the subjects having evidently proved too difficult for a mere pupil to execute : for these were the work of Fra Guglielmo.

The Sienese pulpit, to begin which Niccola left the “*Arca*,” is merely an amplification of the Pisan one ; its position in the centre of a large church warrants a grander work. It is octagonal, and rests on ten columns, four of which are supported on lions ; one has a horse between his claws, in true Lombard fashion. These are all well designed and full of fierce life. He might have studied the lion from life in the Florentine *Serraglio*. So richly adorned is the pulpit that not a morsel of marble is left plain ; angels fill the corners of arches, statuettes are on the pilasters, and the eight-sided parapet has larger statues. The panels contain almost the same subjects as the Pisan pulpit ; a *Massacre of the Innocents* is added, and the *Last Judgment* is amplified into two compartments. With greater space he has given more rein to his fancy ; the demons are more horrible, the damned writhing in greater crowds. It is curious how near he came to the conceptions of the later masters—Giotto, Orcagna, Fra Angelico, and Signorelli—who were inspired by Dante’s vivid descriptions. Dante himself might have studied his ‘*Inferno*’ from Niccola.

In the Nativity the Virgin reclining on her “*lectus*” is similar to the one in Pisa. Instead of the Annunciation he has here introduced a pretty *Visitation* and an aerial subject of shepherds and angels.

While Niccola was at Siena,—engaged in work which resulted in the foundation of the Sienese school,—stirring events were taking place in the south. Manfred had usurped the throne of his father Frederick II. and fought the army of Pope Urban IV., which under Charles of Anjou defeated Manfred at Beneventum ; and the Pope offered the crown of the two Sicilies to the victorious Charles. But the race of Frederick II. was not extinct. Conradino, his grandson, prince of Swabia, got together a large army of Ghibellines, and marched over the Alps with 12,000 men, on Oct. 20, 1267, and even entered Rome in triumph. But at Tagliacozzo, near Lake Triano, Charles of Anjou defeated and beheaded him, and his body was thrown into a ditch. To atone for this indignity and cruelty, or to celebrate the victory, Charles determined to build an abbey at Tagliacozzo, for which Niccola—then at Viterbo restoring the convent of the preaching Friars—was commissioned to furnish the design. It is not probable that he carried out the work, for the Neapolitan archives name Magistri Jacopo, Pietro da Caul, Simone da Arganta, &c. as architects. The last authentic work of Niccola was the fountain of Perugia, which he and his son Giovanni, now 34 years of age, was ordered to make in 1274. The water had been brought from Monte Pacciano, in 1254, by a committee of architects ; the plan was, however, by Frate Plenerio.

An inscription has lately been brought to light from under the tartar accumulated on the stone, proving Niccola to have been seventy-four years old when he worked there. The fountain was so much prized by the Perugians that laws were enacted for its preservation. The water falls over three gradations of vases, the two under ones of marble, the upper a bronze tazza resting on three nymphs, with griffins and

lions above it. The first basin is on twelve steps, and has twenty-four sides sculptured by Giovanni; they are emblematical of the months, sciences, fables, and heraldic devices. The second vase is mounted on twenty-four columns, adorned with statues of Scriptural characters by Niccola, which are well draped, but somewhat broad and short. The bronze work, A.D. 1277, was by Maestro Rosso of Perugia, called "*il padellaio*." Niccola did not remain the whole time at Perugia, for in 1278, Giovanni, who was left there to finish his reliefs, was recalled to Pisa by his father's illness. Being detained "*per forza*" at Florence, to give his advice about some mills on the Arno, he did not reach home till after Niccola's death, and, as Vasari says, "The whole city received him with honour, congratulating itself that after Niccola's loss, there remained to them Giovanni, heir to his father's virtues and talents."¹ And truly Niccola did marvellous service to his age. He found sculpture dead and lifeless, and left it renovated and bearing the seeds of a new life; he showed sculptors that there were two sources from which to draw—nature and the antique; he brought new forms into architecture, blended the warm colour and varied forms of the East with the colder Western types. His whole life was spent in rearing up beauties in Italy which have been a joy to all subsequent ages. In fact he laid the foundation-stone of that Renaissance of sculpture which culminated in Michelangelo. His or his pupils' influences are to be traced in all schools. Sienese sculpture grew out of his work in that city, Florentine art from Arnolfo and Andrea Pisano, his pupils. He himself carried the seeds to Bologna, and his son planted art in Padua.

¹ There is no direct proof of the date of Niccola's death, but after 1278 he is spoken of as "*quondam*" in Giovanni's signatures.

It is, however, a curious truth that classicism, which was the moving spring of the revival of sculpture in Niccola Pisano, was the death of the Renaissance of painting after Michelangelo.

The reason for this may be found in the fact that in Niccola's day art was cramped by Byzantine convention and barbaric rudeness, and a return to classic models restored it to true and natural form. The Renaissance of the fifteenth century had Christianity as its inspirer and source, and the return to pagan models morally debased it. Thus the same influence works in opposite ways, when the moral state of the time is different.





CHAPTER III.

GIOVANNI PISANO.

NICCOLA'S son was not unworthy to be his successor: the architectural works he designed and completed after his father's death prove how much of his talent Giovanni inherited, although he never equalled him in artistic sculpture; his best efforts being those in which he most closely imitated Niccola. His first independent work was the tiny church of Santa Maria della Spina at Pisa. This was originally a mere fisherman's oratory, called S. Maria del Porto, on the quay of the Arno; but a Pisan merchant having brought back a precious relic from the East—a thorn from the crown of Jesus,—the number of devotees increased so greatly that it became necessary to enlarge the church. The work was given to Giovanni Pisano, who made a perfect little Gothic edifice, a lovely pinnacled shrine growing out of the river like a crystallization. So Gothic is it, that it has been thought to be the design of a German (one of those “Tedeschi” spoken of by Vasari), but Giovanni's love of Gothic form shows itself in all his works; it was as strong in him as Niccola's love of the antique. After this he designed the *Campo Santo*, which has since become a perfect shrine of mediæval art. The Campo Santo was the first cemetery in Italy; before this time, it



THE CAMPO SANTO, PISA. About A.D. 1280. Designed by GIOVANNI PISANO.

was the custom to bury in the church or its portico; but in 1108 Archbishop Ubaldo Lanfranchi brought a shipload of earth from Mount Calvary to Pisa, and spread it out according to the dimensions of Noah's Ark. In 1178 Frederic Barbarossa returned home with fifty galleys laden with more of the sacred earth, but it was not till one hundred years later that Giovanni was appointed to enclose the space with walls. He shut off the sacred ground from the outer world by a high wall, plain without, but with a wide Gothic cloister running all round the interior, whose arches lead into the grassy "*God's Acre*," where cypresses grow like living plumes above the graves, and roses scent the quiet air. The cloister has a wide marble floor, across which the shadows of the pointed arches fall.

Giovanni himself adorned it with a great *allegorical statue of Pisa*,¹ which is represented as a queen, in a long mantle, holding two children to her breast; her girdle has seven knots, emblematic of her seven islands: four statues of virtues support the pedestal. The whole work is heavy and ugly, yet imposing by reason of its seeming to mean a great deal more than the beholder can understand. It wanted still another century ere Giovanni's Campo Santo was filled with the gems of art, so long its glory—the frescoes of Giotto, Benozzo Gozzoli, Orcagna, Buffalmacco, &c. The ancient sculptures from which Niccola had drawn inspiration were placed here, others being added in the course of time.

Some of Giovanni's own works have found an abiding place here. A statue of *S. Peter* (one of his best) has been brought from the ancient piscina in the Baptistery; three female figures round a column from his pulpit in the Duomo; a figure of *Justice* on a sculptured base, and a *Virgin and*

¹ Illustrated in Perkins's 'Tuscan Sculptors,' vol. i. p. 2, 3.

Child, which is one of his happiest works, grand in form, yet human in feeling. Over the principal door he placed a tabernacle enclosing six saints; his own inscription is still legible, A.D. 1288: "Tempore Domini Friderigi archiepiscopi Pisani, et Domini Taluti podestatis, operario Orlando Sardella Iohanne magistro edificante."

In 1283¹ he went to Naples to enlarge and strengthen the fortifications of Castel Nuovo for Charles of Anjou, to effect which a Franciscan convent had to be demolished and re-erected by Giovanni.

From 1290 to 1299 he was head of the works at Siena cathedral, one of a long series of architects who had held that post from the beginning of the century. It is thought that Lorenzo Maitani, who preceded him, designed the façade, which he amplified for Orvieto, when removed there as Capo Maestro, 1292 to 1303, while Giovanni held the same post at Siena. Giovanni Pisano was created a citizen of Siena, but in spite of his honour he was often fined for breach of contract for undertaking other works; yet the Government so appreciated his talent that he was always forgiven. One of these works was a tomb at Perugia for a Pope, probably Martin IV., who died 1285. It was destroyed when the Duomo was enlarged.

In 1299 he was again in Pisa, where he carved in ivory a *Madonna and Child*, now in the sanctuary of the cathedral; also a font in bas-relief for the church of San Pietro in Vinetis, near Pisa. His pupil Leonardo assisted in the work.

About this time the Pistoiese gave him a commission for a

¹ Signorelli, in 'Culto delle due Sicilie,' gives the date 1268, but I have taken Vasari's date, because Giovanni says he was stopped at Siena on his way back, and he was head of the works there in 1290, &c.

pulpit in S. Andrea, for it seems the parish was emulous of the beauty of a pulpit recently erected in the neighbouring church of S. Giovanni Evangelista by a German artist.¹ He took the form and designs from his father's Pisan *pulpito*, even choosing the same subjects for his reliefs, which, however, are more naturalistic in style. In leaving the copy of the antique, he has retrograded a little in form, his figures being defective in foreshortening. There is, however, great dramatic feeling and intense expression, especially in the *Messengers of the Innocents*. Some of the statuettes of angels are very good. His masterpiece in Pistoja was the *pila* for holy water in S. Giovanni Evangelista. It rests on three statues of Temperance, Prudence, and Justice; the angels are supported by four Virtues. It is as classical and allegorical as anything by Niccola.

The Pisan pulpit was begun in 1302, and shows the same signs as that at Pistoja of his father's influence, without his antique tendency. In the relief of the *Birth of the Saviour*, he has touched a new idea—which is often seen in later artists—in the appearance of the angel to the shepherds. The work was finished in 1310. The pulpit was destroyed in 1627 by Giovanni Battista Riminaldi; some parts were used in the new pulpit then constructed, others are dispersed in the church and Campo Santo.²

Giovanni's friend and fellow-pupil, Arnolfo di Cambio, who had worked with him in Siena in their boyish days, had now risen to be architect of the famous cathedral, which was

¹ Even this oft-repeated story seems doubtful. Milanesi ('Annot. Vasari,' vol. i. p. 314) says the MSS. of the church prove the pulpit of S. Giovanni Evangelista to have been done by Fra Guglielmo of Pisa, Niccola's scholar, in 1270, and not by a "Tedesco."

² Sig. Fontana has now made a model of it as it originally stood, and the municipality of Pisa are deliberating on having it restored.

arising like an enchanted mountain of gems—albeit domeless—in the midst of Florence. Arnolfo induced his friend to visit him, and Giovanni added his mite to the beauties of the great church by a statue of the Madonna and Child and angels over the side-door.

In the year 1305, the Sacred College held a nine months' session at Perugia to debate on the course of action to be pursued after Pope Benedict XI. had been poisoned in that city by some figs sent through a cardinal by Philip le Bel. During the session Giovanni was commissioned to make a tomb to the late Pope in Perugia cathedral. His design was fine and new at the time, though often seen in later tombs. He raised a Gothic canopy on twisted columns, carved and inlaid; beneath this the effigy of the Pope lies on a sarcophagus, weeping angels hold back the curtains above him. The idea was first conceived by Arnolfo in his tomb to Cardinal de Braye at Orvieto. The Cosmati and all the Pisan masters used this form. In the earlier ages the idea was that of a house for the translated soul, such as the early Etruscan and Lydian tombs, &c. Next it was that of a bed for the sleeper, as in the early Etruscan tombs, then a sarcophagus for the ashes, such as the Roman and later Etruscan used, the idea of the sleeper in his bed being kept up in effigy by the reclining figure on the lid. In the Middle Ages the sarcophagus and bed remained, but the idea of a heavenly canopy and angels was added above, while the story of the life of the deceased was depicted on the tomb. This is as natural an outgrowth of the Christian religion as the mythological scenes on Etruscan tombs are of the pagan. Among the ancient nations the effigy of the dead surmounted all;—it is only the Christian, who believes in the resurrection, that places the canopy and powers of heaven above his dead.

The tomb of St. Margaret at Cortona is very impressive. She was a saint of the Magdalen type, a beautiful but poor girl beloved by a rich count. The kinsmen of the count's unloved betrothed vowed revenge on him for the slight to their sister, and killed him in the wood. His faithful dog ran to Margaret's home and drew her to the spot where her murdered lover lay, and, struck with horror at the consequences of sin, she made her vows of penitence over his lifeless body, living ever afterwards such a life of sanctity that she was canonized at her death. Her church, which Niccoli and Giovanni jointly built, stands high up on a hill overlooking the town, on what was in Etruscan days the acropolis of the city. It has long been half ruined, but is now undergoing restoration with a great profusion of colour and stucco. The body of the saint lies beneath the high altar on a silver sarcophagus, but Giovanni Pisano's monument is on brackets on the northern wall of the transept; some of the reliefs which once adorned it, consisting of two rows of medallion heads of saints, being now placed beneath a modern statue of the saint in a niche in the southern wall. The tomb as it stands now consists of the sarcophagus on which the effigy of St. Margaret is lying peacefully—her faithful dog at her feet. Angels support a heavy slab above her, apparently the cover of her tomb; the design of this gives a sense of overweight which is very displeasing. The reliefs in front of the sarcophagus are the *Magdalen washing the Saviour's feet*, and *St. Margaret taking the penitential habit*; she is giving her heart to angels who bear it up to heaven.

One of Giovanni's works has been discovered of late years in the Villa Brignole-Sale in Voltri, whither it was transferred from the ruined church of San Francesco at Castelletto near Genoa. It is the tomb of the Princess Margherita, wife of

Henri VII. of Luxembourg,¹ who himself gave Giovanni the commission in 1313, two years after his wife's death. It is much mutilated. Two figures, in the dress of monks, are placing a female form in a tomb. The heads of the two monks are wanting. In 1317 Giovanni began the restoration of Prato cathedral. The church had for 200 years possessed the sacred relic of the girdle of the Virgin, brought from the Holy Land in 1141 by Michele of Prato. But a wicked Pratese having in 1312 tried to steal it from under the altar, the people began to think it wise to build a stronger and more worthy shrine for their treasure. Giovanni (then an old man) and his pupils worked here many years. They built the beautiful chapel of the Cintola for which Donatello in after years cast the bronze gates, and Filippo Lippi frescoed its walls. They enlarged the church, improved its architecture, and covered it with white and dark green marble, but before the work was finished Giovanni died, and his designs were carried out by Niccolo di Cecco del Mercia and his pupil Sano, two Sienese architects, who built the Campanile, and sculptured the outer pulpit from which the girdle is once a year shown to the people.

A doubt has been raised whether the tomb of Enrico di Serovegni, in Giotto's chapel of the Arena at Padua, was Giovanni's work; but the inscription, "*Deo gratias opus Johannes magister Nicholi de Pisis*,"² which is still legible on the plinth of the monument, under the Madonna and Child, proves not only that he made the tomb, but that his own death did not take place in 1320 as has been supposed,³

¹ Milanesi, '*Annot. Vasari*,' vol. i. p. 320; and '*Archivio Storico Italiano*.' Serie 3, tomo xxii. no. 89, p. 327.

² Milanesi, '*Annot. Vasari*,' vol. i. p. 819 note.

³ Perkins ('*Italian Sculptors*,' vol. i. p. 50) gives another inscription,

for Enrico Scrovegni did not die till 1328. This is the more probable as we find Niccolò and Sino were not employed on the tower of Prato, which they continued after Giovanni's death, before 1340, when a subscription was set on foot for the bells, and the outer pulpit was not begun by them till 1354 to 1359.¹

The place of Giovanni's sepulchre is as doubtful as the date of his death. Historians agree that he was buried honourably with his father in the Campo Santo at Pisa. But there is a stone in the façade of the Archbishop's palace at Siena inscribed: "*Hoc est sepulchrum Magistri Johannis quondam magistri Nicolai et de ejus Eredibus.*" This might have been prepared by him while living at Siena, but as he died at Pisa his fellow-citizens would not give up the honour of having his tomb in their city.

Giovanni, although not endowed with so high an artistic genius as his father, did great service to architecture in bringing the Gothic style into Italy, a taste he may have gained from the many German architects at that time in Italy. Some "Tedeschi" worked with him at Siena and Orvieto; there were also a Guglielmo di Insprük who assisted Bonanno in the tower of Pisa; Enrico Gmunden (called by the Italians Gamodia), who designed Milan cathedral; Johannis Farabello de Allemania, who worked at S. Petronio in Bologna; and a Jacopo Tedesco. It would be interesting to trace "Quegli Tedeschi," as Vasari calls them, and prove whether they were really Germans who came to the south, bringing grand Gothic designs from their own cathedrals, or whether they were only the remains

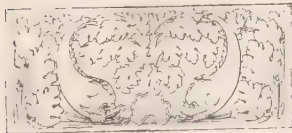
"*Jacobus Magistri Rieti,*" under one of the angels. He might have assisted Giovanni, or sculptured that particular statuette for him.

¹ Bianchini, '*Memorie della Sacra Cintola.*'

of the Comacine school; for the inhabitants of North Lombardy which borders on the Tyrol were in those days called "Tedeschi."

Giovanni had several scholars, some of whom surpassed him in fame:—His son Bernardo, who is little known as a sculptor, but became *capo maestro* of the Duomo at Pisa from 1299 to 1303¹—the Sienese masters, Agostino and Agnolo of Siena; Agnolo and Ciolo di Ventura; Tino or Lino di Camaino; Jacopo da Pistoja; and, greatest of all, Andrea Pisano, through whom the influence of Niccola in sculpture spread to Florence, as Arnolfo had brought his architecture.

¹ Milanesi, 'Documenti per la Storia dell Arte Senese,' vol. i. p. 148.





CHAPTER IV.

SCHOLARS OF NICCOLA.

NICCOLA had five pupils besides his son Giovanni : Arnolfo di Cambio, who made himself famous by the Duomo of Florence ; Lapo, Goro, and Donato di Ciuccio Ciuti ; and Fra Guglielmo Agnelli, a Dominican monk.

ARNOLFO DI CAMBIO, born 1232 (?), died 1310. Vasari romances a great deal about a certain Jacopo Tedesco, who, coming to Florence, was called Lapo, and built many famous palaces, and left a son Arnolfo. All these first pages of the old chronicler may be expunged. Lapo was a fellow-student with Arnolfo, who was the son of Cambio of Colle in Val d'Elsa ; his mother's name was Perfetta. His position in Niccola's studio, judging from his age, would have been rather that of a journeyman than a pupil. He was late in reaching fame ; for the first time we hear of him as helping in the Siena pulpit in 1266,—“*Secum ducat Senas Arnolfum et Lapum suos discipulos*,”—he was more than thirty years old. When the Pisani sculptured the fountain at Perugia, Arnolfo was in the employ of Charles of Anjou, because he could not accept the position as one of the architects there without

the permission of the king, or of Hugo his vicar at Rome. On Sept. 10, 1278, Charles answered the petition of the Perugians, and not only allowed Arnolfo to stay, but sent some marbles as a gift towards the foundation. On Feb. 4, 1281, is a note of payment for 10 lire, 4 soldi to Arnolfo for twenty days' work at the fountain.¹ It is difficult to reconcile this late payment with Charles's permission in 1277, but the books of expenses for the intermediate years, which might have explained it, are missing.

In 1291-92 he was working at Orvieto (before the cathedral was founded) in the church of S. Domenico, on the tomb of Cardinal de Braye, who died in 1290. It is a mixture of mosaic, sculpture, and architecture, assimilating to the southern art which he studied while at Naples with Charles of Anjou. The statue lies on an inlaid sarcophagus; a Gothic tabernacle rises above it on twisted pillars. In this is a charming statue of the Madonna enthroned; the only defect of which is a slight want of balance in the figure of the infant Christ who is resting on one knee. S. Dominic stands on one side of the Virgin, and Cardinal de Braye on the other is being presented to her by a saint. A beautiful tabernacle by Arnolfo existed till 1825—when it was burned—in S. Paolo fuori le Mura at Rome. It was a commission from Abbot Bartholommeus. It is dated 1285, "*Hoc opus fecit Arnolfus—cum socio Petro.*"

This partner Pietro is nowhere else mentioned in connection with his master, and Cicognara propounds a theory² that he was one of the Cosmati, judging from the similarity in style of the tombs of Arnolfo with those of the Cosmati. He does not give Arnolfo the credit of the monument to Pope

¹ Milanese, '*Annot. Vasari*,' vol. i. p. 308 note.

² Cicognara, '*Storia della Scultura*,' vol. III. ch. iv. p. 265-6.

Boniface VIII. in S. Pietro, nor of the altar in S. Maria Maggiore, which he says are all by Jacopo Cesmo or his *confrères*.

Having thus briefly noted Arnolfo's claims to fame in other cities, we turn to Florence, where every street speaks of him. To her he gave all the power of his matured genius. He went there just at the time when the city of bachelors had risen to wealth, and with their prosperity came the wish to make a lasting use of it, for the glory of the city. In 1294 the Minorite Friars led the great church-building movement by erecting a large church on the site of their small and ancient one of Santa Croce. Arnolfo was chosen as architect; the first stone was laid before the whole Signoria and the ecclesiastical rulers,¹ and from his design arose that magnificent mausoleum. He had already built a fine market or granary in the Corso degli Adimari—now Via Calzaioli,—on the site of an ancient Lombard church. His market-place was built in the style of a Lombard Broletta (town-hall) on colonnades of arches, only his arches were Gothic instead of round. The old Minorite church was called S. Michele, and the granary was named the “Or (*i.e.* *horreum*) S. Michele.” A century later Orcagna again changed it to a church, which keeps the old name.

Simultaneously with the Minorite Friars, the Republic itself was moved to build a large church on the site of the one dedicated to S. Reparata their patron saint. In his design for this Arnolfo surpassed himself, and quite fulfilled the desire of the Republic “to renovate S. Reparata in a style of magnificence which neither the industry nor power of man can surpass.” To compass this a tax was made on

¹ Villani, lib. VIII. ch. vii. p. 349. Gualandi, 4th series, p. 102, note 9.

imported goods, besides a poll-tax of two soldi a year. The Wool Company took the management of the affair, and Arnolfo's variegated marble mountain began to arise, slowly taking form, and being clothed in beauty during two or three centuries; for the architect did not live to see his work far advanced. The design was unique, and showed the varied influences which had successively formed his genius. He took the shape of a Latin cross from the Romans, the windows and flying buttresses from Gothic masters, the cluster of domes from the Romanesque builders, and finally the love of colour from those Saracenic decorations of southern churches which the Pisani loved. The mosaic-covered Duomo (now called Sta. Maria del Fiore) became a school of sculpture: the entire history of Italian art may be read in its marbles—from Giovanni Pisano's *Madonna* over the western door, to Michelangelo's *Pietà* over the altar of the choir. In 1298, Arnolfo began the façade which Giotto enriched in 1334. Another front in Renaissance style was begun in 1588 but left unfinished, and De Fabris has now (1881) nearly half completed the new front which carries out Arnolfo's sentiments with good art.

In 1293 Arnolfo coated the Baptistery with coloured marbles, all the old monuments and Roman and Etruscan tombs which were round it being removed,¹ and in 1296 he built the fortress of Castel Franco in Val d'Arno.

It was on Dec. 30, 1298, that the Commune decreed the building of the Palazzo Vecchio. Arnolfo's plans were much cramped because the Signoria would not allow any part of the palace to rest on the site of the destroyed houses of the hated Uberti, the superstitious city holding that place accursed. To this reason the fortress palace owes its irregularity of

¹ Villani, lib. viii. cap. 3.

form. In the bell tower, however, his genius had full sway, and a more lovely turret was never reared in air.

Arnolfo died in 1310. His death is thus recorded in the necrology of Santa Reparata: "*III idus (Martii) obiit Magister Arnolfus de Populo di sancta Reparata MCCXX.*"¹ In Giotto's exquisite fresco in Santa Croce of the monks weeping at the death of S. Francis, Arnolfo's likeness is to be seen in one of the two men talking. His statue by Pampaloni, a modern sculptor, is on the piazza opposite the cathedral. He left two sons, Guiduccio and Alberto; the latter was a sculptor, but never rose to fame.

FRA GUGLIELMO—said to have been of the noble family of the Dell' Agnello, one of whom was Doge of Pisa—was born about 1238, and placed early under the instruction of Niccola Pisano. In 1257 he took religious vows in the Dominican convent of S. Caterina at Pisa. One of his first works was to build the church of S. Domenico for the convent, for which it is probable Niccola gave the design. He also restored the convent in 1272.

In 1266 he was with Niccola at Bologna, assisting him in the monument to S. Dominic; a work in which he, as a monk of the Order, would have had especial interest. His reliefs of the *Vision of Honorius III.*, &c., which are on the back of the sarcophagus, are certainly much inferior to those of Niccola, being too crowded, inartistically grouped, and badly finished. He was present at the translation of the sacred relics into this urn,² and the annals of the convent of S. Caterina confess a pious fraud of which he was guilty. Under pretence of assisting in moving the relics, he managed

¹ Milanese, 'Annot. Vasari,' vol. i. p. 290. Note from 'Archivio dell' opera del Duomo.'

² Padre Marchese, 'Annali,' &c., vol. I. doc. iii. p. 545.

to secrete a bone under his habit,¹ and brought it back to Pisa; on his death-bed he confessed the sin.

After finishing the "Ark" a wide gap occurs in Fra Guglielmo's life. Padre Marchese thinks he lived at Bologna and sculptured the high altar at S. Domenico, which has been attributed to Giovanni Pisano.

In 1293 he is recorded as working in the shed of the sculptors at Orvieto, where his pay was about six soldi a day; but what his work was, it is impossible to judge. In 1304 he was again in Pisa, where he improved, and put a marble façade to the church of S. Michele in Borgo, an ancient Lombard building, which style he well sustained in his design. The front is covered with three diminishing tiers of small round arches, with sculptured portals beneath. Over the principal door is a statue of the *Madonna and Child*, a copy of Niccola's regal Virgin. At her side are two smaller saints.

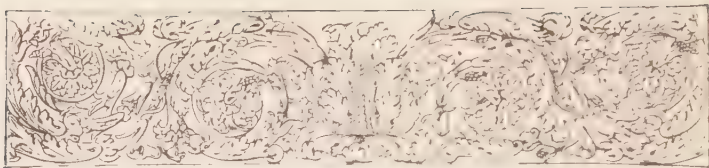
Some authors assign to him the sculptured pulpit of S. Andrea in Pistoja, which Vasari says was by a "Tedesco." It is in style similar to the pulpits of the Pisani.

Fra Guglielmo died in his convent in 1312, leaving one scholar, Fra Fagio, a lay monk.²

¹ 'Annali dell Convento di S. Caterina,' folio 35. Marchese, vol. i. p. 546 and 123.

² Luzi, 'Il Duomo d'Orvieto,' p. 326.





CHAPTER V.

ANDREA AND NINO PISANO.

IN these two men the Pisan school culminated, and to Andrea, the pupil of Giovanni, is due the honour of the Renaissance of sculpture in Florence. He was the friend of Giotto, and to his chisel we are indebted for a large portion of the statues and reliefs with which Giotto's architecture is enriched.

Andrea, born 1273, was the son of Ugolino Mini, a notary of Pontedera. From his epitaph in the Duomo, and some other old documents, we find that he was also a gold-worker. As he was not in Giovanni Pisano's studio till 1299 to 1305, when he is mentioned as "*famulus magistri Johannis*,"¹ it is probable his earlier years were employed in his apprenticeship to that business. His earliest works in marble are one or two statues in the church of S. Maria della Spina at Pisa; and Vasari² asserts that in 1306 he built the castle of S. Barnabas in Mugello, called the Scarperia.

His next authentic work, the south doors of the Baptistery at Florence, was begun in 1308, and it is said that he worked at them for 22 years. It is possible that some part of this time may have been spent in Venice, where,

¹ Ciampi, 'Archivio del Duomo di Pisa.'

² 'Vita Andrea Pisani.'

Vasari says, he did some statues for S. Mark's, and designed the arsenal which Calendario the Venetian afterwards finished. There is, however, no direct proof of his work in Venice, the only collateral one is the fact of his employing a Venetian to cast his gates for the Florentine Baptistery, the commission for which was given in 1330.

It is said that his friend Giotto gave him the design, and truly the scenes from the life of S. John, in twenty compartments, are really and truly Giottesque pictures in relief. There is such a grace of attitude, decorum, elegance of drapery, and true sentiment, as were at that time only to be seen in the paintings of the great master. Andrea possessed a power of telling a story touchingly and effectively with only a few figures, which far surpassed Niccola's crowded compositions. The *Nativity*, *Visitation*, *Burial of St. John*, and *Baptism of the Saviour*, are the most beautiful. The eight compartments at the base have allegorical representations of the Virtues, all truthfully expressed and artistically draped. These gates form the link between the ancient ones of Bonanno of Pisa, and the culmination of the metallic art in those of Ghiberti. Andrea was assisted in the casting by "Maestro Leonardo del fù Avanzo da Venexia," whilst Piero di Donato, Lippo Dini, and Piero di Jacopo, goldsmiths, helped to polish and gild the reliefs.¹ Andrea's son Nino also served his apprenticeship here, and his taste and style were formed under the influence of Giotto.

The wax model was finished on April 2nd, 1330, but was not cast till 1332, when the doors came out of Leonardo's hands so crooked as to be useless, and Andrea himself had to take them in hand, and by 1336 they were erected; the marble for the door-step being brought from Carrara for the

¹ Villani, lib. x. cap. 176.

purpose. Their inauguration was a grand day in Florence. The whole Signoria, Gonfaloniere, and populace came in procession, with the ambassador of Naples, to do them honour.¹

After this, Andrea turned his attention to larger, but unfortunately more perishable, works. Giotto was now architect of the cathedral, and one of his first plans in 1334 was to enrich Arnolfo's façade with Gothic canopies and niches containing statues.² Of these Andrea furnished the statue of *Pope Boniface VIII.*; a haughty pope who aimed at being ruler of princes. Giotto and Dante were both present among the 20,000 strangers in Rome at his jubilee in 1301, when he rode in royal purple, heralds bearing his sword and sceptre before him. Dante has put his impressions of the scene into his '*Inferno*,' canto xviii., and Giotto has embodied his memories of the man, with Andrea's assistance, in this statue, which was enthroned over the cathedral door. Alas! he now sits green and neglected in the Oricellari garden, holding out his mutilated arms in utter helplessness. Besides this, Andrea sculptured *S. Peter* and *S. Paul*, *Four Prophets*, *Four Doctors*, *S. Lawrence*, and *S. Stephen*. In 1588, when in Francesco de' Medici's time the façade was removed, these statues were dispersed. Four of them much injured keep guard at the foot of the avenue of the Poggio Imperiale; some of the reliefs and sculptures are in the amphitheatre of Boboli gardens, and several statues moulder in the Strozzi and Oricellari gardens.

The sculptures done by Andrea for Giotto's Campanile have

¹ Morroni, vol. ii. p. 367.

² The plan is to be seen in a fresco by Poccetti in the first cloister of S. Marco.

been more fortunate. Above the belt of hexagons in which Giotto designed what Mr. Ruskin so happily calls his "hymn of labour," Andrea carved a line of lozenge-shaped reliefs; those on the west represent the seven *Cardinal Virtues*, the seven *Works of Mercy* are on the south, the seven *Planets* on the eastern side, and the seven *Sacraments* on the northern, these forming with those of Giotto a double belt of gems clasping the glowing tower. His also are the four prophets which stand above the reliefs on the south front.

In Andrea, sculpture—which Niccola imbued with paganism, and his son with ideality—becomes Christian, yet with great natural truth in modelling.

In 1347 he became Capo Maestro of the Duomo at Orvieto; his son Nino first worked there under him, and then succeeded him. The sculptures which most show his hand are the coloured *Virgin and Child* supported by six angels over the centre door, and the *creation of Adam and Eve*, in which the graceful unconventional composition is quite in Giotto's spirit. Andrea died about 1348 or 1349. His tomb was said to be in the Duomo of Florence, but it has disappeared.

Besides Nino he left another son, Tommaso, who although he never rose to great fame, was known in his day as both architect and sculptor. His chief patron was the Doge Dell' Agnello of Pisa, for whom Tommaso designed a palace, and painted two caskets. He made also a marble *ancona* for the church of S. Francesco, which is now in the Campo Santo. It consists of six Gothic niches, containing statuettes of saints, and a predella covered with bas-reliefs. The general effect is good; but the art will not bear close inspection, being coarse, hard, and wanting in feeling.

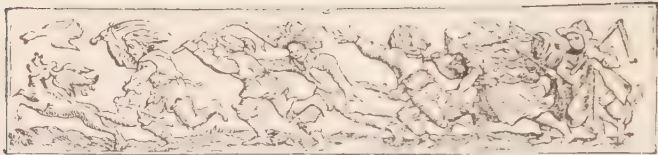
Nino gave his talent especially to sculpture; no doubt his taste was trained in his early work under his father

in the Baptistery gates, and the constant artistic example of their great friend Giotto. Nino was the first of the Pisani who recognized the Madonna as a woman and mother, instead of rendering her, according to Niccola's conception, as a queen. While still in Florence he sculptured the *Madonna and two angels* over the door of the canonry of the Duomo, and the one in the Minerbetti chapel in S. Maria Novella, which is now half hidden in a niche under the organ-loft. These were his first works and show a great finish of style; he obtained a softness of flesh which no previous sculptor had reached. He had realism and yet affectation, but no vulgarity; his statues show signs of having been painted and gilded. The most charming of all his Madonnas is the one in front of the façade of the Church of the Spina at Pisa, whither he returned to live after his father's death. It is extremely naturalistic, but shows most intensely the sanctity and ecstasy of motherhood. The Child is suckling and nestling close to the breast, rubbing one little foot on the other in enjoyment. Over the high altar of the Spina are three niches containing the *Virgin and Child* standing between *S. Peter and John*. The Virgin is very charming; she is holding a rose, and the Child is reaching forward to grasp it. In the *S. Pietro* he has sculptured his father's portrait. An *Annunciation* in two statues, on the altar of S. Caterina in Pisa, composed of mawkish and sentimental figures, has been attributed to him. It is signed and dated 1370, but Nino died before 1368,¹ as the following document, cited by Prof. Bonaini, shows. Tommaso's patron, the

¹ The two statues were made by Nino for the church of S. Zenone, an ancient Camaldolese abbey. They were bought by the monks of San Gregorio, from whom they passed to the Dominicans of S. Caterina. Milanese, 'Annot.,' vol. i. p. 495.

Doge Dell' Agnello, had in his lifetime ordered Nino to sculpture his tomb; Nino did not live to receive the payment for it, for the Anziani family of Pisa made a provision of payment, Dec. 8, 1368, to "Andrea figliuolo *del già* Nino Scultore o a Tommaso pel nipote 20 fiorini d'oro residuo del prezzo a Nino dovuto pel sepolcro che il Doge dell' Agnello si era da se ordinata."





CHAPTER VI.

BALDUCCIO DI PISA.

OF all Andrea Pisano's scholars, Balduccio di Pisa was the one who rose to the greatest eminence, or perhaps it will be more just to say, the one who had the greatest opportunities, and whose works have been best preserved. He was born at Pisa in the early part of the fourteenth century, and during his youth worked principally in Tuscany, where he sculptured a pulpit for the church of S. Maria al Prato at Casciano, and the monument of Guarnerius, son of Castruccio Castracani, Lord of Lucca, in the Church of S. Francesco at Sarzana, in 1322. This work, inferior as it was, brought him that patronage without which art is often lost to the world.

The Lord of Lucca and Azzone Visconti, Lord of Milan, had contracted a friendship dating from the battle of Altapascio (1325), in which they fought the Guelphs together. Castruccio afterwards liberated Azzone from prison at Monza, and gave him refuge in Tuscany; his stay there gave him a taste for art, for on his return to power in Milan he became a great patron, especially encouraging Tuscan artists, of whom

his friend's *protégé* Balduccio was the chief; his first commission being for the tomb of S. Peter Martyr.

In the thirteenth century a certain want of faith had crept in amongst the warlike people, and a sect of Manicheans arose who denied the efficacy of the Holy Eucharist and other accepted doctrines. To combat them a zealous monk of Verona, named Fra Pietro, came forward. He assisted the grand inquisitor, Fra Ruggiero Caleagni, in Rome, and he preached fiercely in the different cities of Italy. In Florence the populace was stirred to a fanaticism equal to that evoked later by Savonarola. The Signoria enlarged the Piazza S. Maria Novella to contain the crowds who listened to him, as with his red cross banner in his hand, he seemed like his namesake, Peter the Hermit, risen again to lead his followers to battle against the heretics. If Tuscany was stirred by his living eloquence Lombardy was awakened by his death, for in 1252 he was assassinated between Como and Milan. With his last effort he traced the word "*Credo*" on the ground with the blood from the wounds, which gained him his well known name of S. Peter Martyr, a name which Titian's wonderful picture has made immortal.

It is strange that no worthy monument was erected to him till Azzo called Balduccio to Milan in 1336 to sculpture the saint's tomb for the church of S. Eustorgio. It is a fine and elaborate design; the sarcophagus is raised on eight square pillars of marble, before each of which stands a female figure emblematic of one of the Virtues. Several of these, in spite of Cicognara's "faint praise,"¹ are very charming figures, and so Giottesque as to show the teaching of Andrea, who was always an interpreter of Giotto.

The statue of *Hope*, with her uplifted head, and the gentle

¹ '*Storia della Scultura*,' vol. IV. lib. iii. p. 423-5.

trust in her eyes, is especially beautiful. Winged animals play at her feet, emblematic of the soaring of earthly aspirations.

Prudence has a triple face scanning the past, present, and future before action. Sphinxes guard her steps.

Temperance, gracefully draped and posed, pours water from a vase. Ivy crowns her veiled head.

Fortitude carries the sun in her hand, and lions crouch at her feet.

Young lambs rub lovingly the robes of *Charity* with her two babes.

Obedience meekly bears the yoke on her neck, and *Faith* subdues dragons with her cross and holy verse.

The sarcophagus is covered with six bas-reliefs of scenes from the life of S. Peter Martyr, but of much less excellence than the statues. Between these are figures of S.S. Peter and Paul with other saints and doctors. A Gothic shrine, the pinnacles of which are finished with statuettes, surmounts all, and on this is a group of the Madonna and Child enthroned, with SS. Dominic and Peter Martyr at her feet.

If the reliefs show that Balduccio was not quite master of the technicalities of his profession, the design proves him to have had a love of harmony and a deep reverence for the mystery of religion; besides this he lived in an age of symbolism.

Azzo Visconti died in 1339 when the "Ark" was completed, and Balduccio was commissioned to make his tomb.

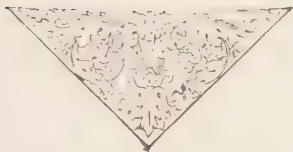
In this the sarcophagus is supported on two columns; the figure of Azzo reclines on the lid with angels watching over him; the sides are sculptured with typical reliefs. It is still to be seen in a mutilated state in the gallery of the Marchese Trivulzi of Milan.

To Balduccio is attributed also the Gothic monument to

Lanfianco Settala, an Augustine monk (this was not the Beato Settala who was first general of the order, and died in 1264). The sarcophagus is set against the wall on consoles; the deceased lies on it beneath a curtain. The relief in front shows him as a professor of theology amongst his scholars.

A door once existed in a church in Milan, called S. Maria in Brera, which was adorned with sculptures by Balduccio; it is now destroyed, but Cicognara speaks very slightly of it from an artistic point of view.

Balduccio died in Milan about 1347.





CHAPTER VII.

THE COSMATI.

THE Cosmati, who have been mentioned as contemporaries of the Pisani, were the founders of a school of sculpture at Rome in the middle of the twelfth century. The Roman revival introduced by them lasted a century and a half, during which time the tabernacles and tombs which they raised were decorated with mosaics and discs of porphyry, giallo antico, rosso antico, and serpentine from the ancient buildings and marble pavements of old Rome. This love of coloured mosaic seems, like Niccola's art bias, to have been derived from the south, for the first works of the earliest, Cosma Laurentius, and his sons Luca and Giovanni, were the mosaic pavement in the Duomo of Anagni, and the inlaid front of the cathedral of Civita Castellana in 1220. We have mentioned a Socio Pietro, who worked with Arnolfo in the tabernacle of S. Paolo fuori le mura. Cicognara's theory that this partner Pietro was one of the Cosmati is founded on the similarity of that work and the tomb of Boniface VIII., in S. Pietro at Rome, said to be a work of Arnolfo's subsequent to that school. Now there is an inscription in the cloisters of the same church of S. Paolo to this effect :

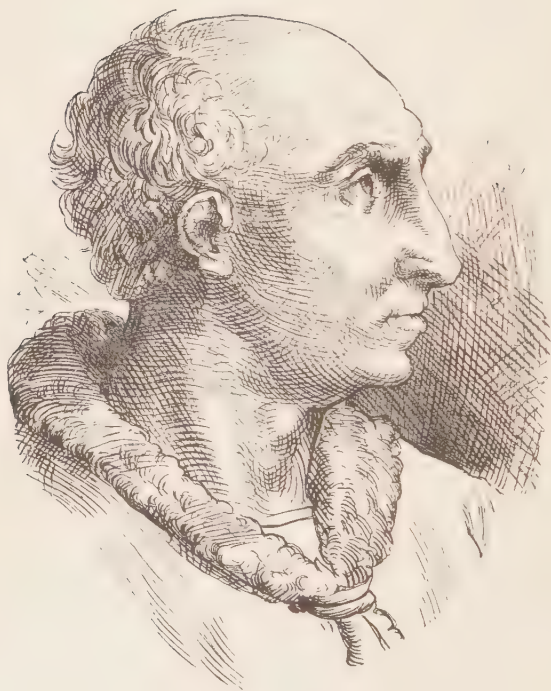
“Hoc opus arte sua quem Roma cardo beavit
 Natus de Capua Petrus olim primitiavit
 Ardea quem genuit quibus abbas vixit in annis
 Cetera disposuit bene provida destra Johannis
 Hoc opus exterius pre cunctis pollet in urbe,” &c.

From this, which seems to point to Petrus as an artist lately come from Capua, and to Johannis or Giovanni (Cosmati) as a follower or successor, we seem to get a proof that the same meridional art, with its love of colour and mosaic, as Niccola imported to Pisa, was brought to Rome by the Cosmati. Giovanni Cosma was contemporary with Arnolfo, and in 1298 sculptured the tomb of Bishop Gonsalvi in S. Maria Maggiore. Two other members of the same family, Adeodatus and Pasquale Cosma, worked in the same church in 1299.

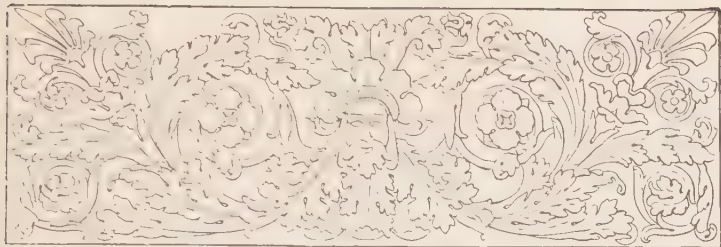
There are a great many tombs by the Cosmati in and about Rome, such as that of *Cardinal Gonsalvo*, in S. Maria Maggiore by Giovanni in 1299; of *Darand, Bishop of Mende*, 1304, all distinguished by the mixture of coloured mosaic with sculpture, and by the form which at that age marked the Tuscan mortuary monuments—the angel-borne canopy above the effigy on the sarcophagus. Cicognara's conclusion that the Cosmati¹ were heirs to the style of the Tuscans, is disproved by chronology, the first masters in each school having been contemporary.

Is it not probable then that both schools derived their style from the mosaic-decorated sculpture in the south at that period?—the father of Niccola being called Pietro di Apulia, and the first sculptor of the Cosma family being “Petrus natus de Capua.”

¹ Cicognara, ‘Storia della Scultura,’ vol. III. ch. iv. p. 263.



LORENZO Ghiberti.



LORENZO Ghiberti.

CHAPTER I.

INTRODUCTORY.

BETWEEN the decline of the Pisan school at the end of the fourteenth century and the rise of the Florentine, nearly half a century elapsed, during which sculpture, as an art, slumbered. Orcagna reared his church of Or San Michele and the graceful Loggia de' Lanzi, but the hands which were destined to adorn these buildings with their priceless beauties of carven stone, were not yet in existence. Orcagna himself heralded the Renaissance—as the first red streak heralds the dawn—in his sculptures on the altar of Or San Michele.

The school which Giotto founded was essentially one of painting. The great master had so filled the hearts of the Florentines with the marvellous Christian truths which he impressed on their walls in colour, that Art—which seems to

lie dormant in most nations till the right spring is touched to awaken it—arose, and found full expression in the silent harmonies of colour.

Thus, while the Memmi, the Gaddi, and others were all following the steps of Giotto in painting, and even Orcagna left off building to paint Dantesque frescoes, —no worthy disciple of Andrea Pisano was found.

During the fourteenth century, so barren of sculpture in Florence, one of the plastic arts flourished still,—that of gold-working: an art which is sure to prosper in the early days of a nation's wealth: that time when riches are valued for themselves, and when, before a perfect banking system and commercial security are established, wealth is more easily and safely kept in the form of personal ornament.

This custom, which filled Florence with goldsmiths five hundred years ago, still lingers amongst the Italian peasantry, who carry the savings of generations in the coral and pearl necklaces, the gold rings and ear-drops, and the coronal of silver hair-pins which they wear on festal days. So lucrative was the goldsmith's art, and so high did their guild stand in Florence at this time, that fathers were all anxious to apprentice their sons to the craft.

Painters had no guild, but were classed with the apothecaries. It was only in the following century that the "Academy of St. Luke" was founded, but it never became a recognised "Arte" in Florence.

The influence of Giotto's teaching was so great as to overcome the Burglers' bias in favour of gold. One by one the artists whose tastes were developed by designing for gold ornaments, found their ideas cramped in the limits set by the precious metal, and were drafted off to the ranks which swelled the army of the Renaissance of painting, and thus

the impress of one art remained on the other. The metal workers became pictorial in their designs, and the artists, as in the Ghirlandaji and Pollajuoli, became metallic in their set sharpness of outline and chiselled forms. But till Ghiberti arose no one was content to make metal the medium of Christian or pictorial expression,—to speak great truths eloquently in form alone.





CHAPTER II.

Ghiberti's First Works.

GHIBERTI, who was born in 1381,¹ was the son of Cione di Ser Buonaccorso Ghiberti and Fiore his wife. Some authors have cast a slur of illegitimacy on him, as he generally called himself by the name of his stepfather, Bartolo. Indeed a secret accusation was made to that effect in 1443 (when the system of "Tamburazione" was practised in Florence) by an enemy who wished to disqualify him for the public office of the "Dodici Buonuomini." The Republic, however, accepted his defence and elected him to office.² There is no documentary evidence of the date of death of his father Cione, but there is proof that Bartolo married Fiore after her first husband's death. However this may be, Bartolo seems to have been the only father that Lorenzo knew, and great confidence and affection existed between them. Bartolo was a clever goldsmith, and from him the boy learned the first principles of design. Lorenzo did not, however, confine himself to gold-working, but delighted in modelling copies of antique medals, and also in painting, which Gherardo Starnino taught him. He made such good

¹ Gaye. 'Carteggio inediti,' vol. i. p. 148-155.

² Milanesi, *op. cit.* vol. ii. p. 248 note.

progress in this art that, when in 1400 he had to fly from the plague in Florence, he was fortunate enough to obtain employment at Rimini to fresco some rooms in the palace of Carlo Malatesta, Lord of Pesaro.

Here is his own account of this part of his life, taken from a manuscript in the Magliabecchian Library, which after his son Vittorio's death passed into the hands of Cosimo Bartoli :¹ "In my youth, anno christi 1400, moved both by the corrupted air of Florence and the bad state of the country, I fled with a worthy painter who had been sent for by Signor Malatesta of Pesaro, and he gave us a room to paint, which we did with great diligence. My soul (*l'anima mia*) was at this time much turned towards painting, partly from the hope of the works in which Sig. Malatesta promised to employ us; and partly because my companion was always showing me the honour and utility which would accrue to us. Nevertheless, at this moment, when my friends wrote to me that the governors of the Baptistery were sending for masters whose skill in bronze working they wished to prove, and that from all Italian lands many *maestri* were coming to place themselves in this strife of talent; I could no longer forbear, and asked leave of Sig. Malatesta, who let me depart [to Florence]."

The competition was conducted in the following manner: "Four tables of brass" were given to each competitor, and every one was required to make a relief of the 'Sacrifice of Isaac,' on a piece of metal the size and shape of the door panels. The time of one year was given for preparing the models, and the artist whose model was judged the best was to have the commission. Ghiberti himself gives the list of his rivals,—"Filippo Brunellesco; Simone da Colle;

¹ Codex 33, class xvii. Biblioteca Magliabecchiana.

Francesco di Val d'Ombrino ; Niccolo d'Arezzo ;"¹ Jacopo della Quercia da Siena ; and Niccolo Lamberti. He goes on to say with commendable brevity and emphasis : "The palm of victory was conceded to me by all the judges and by those who competed with me. Universally the glory was given to me without any exception."²

The only one which approached in merit to Ghiberti's was that of Brunellesco, and these two may now be seen in juxtaposition in the room of bronzes in the Palazzo, where all judges must instinctively ratify the decision of the patrons. Brunellesco has taken the reluctant obedience of Abraham as a savage zeal ; he is fiercely murdering his son with such fury that the angel seems to use absolute force to draw away his hand. Supreme indifference to the act characterises the other figures. The lamb scratches itself, a man pulls a thorn out of his own foot, another is putting on his stockings, and the ass eats grass eagerly. In Ghiberti's model the trusting faith of the boy and the reluctance of the loving father are apparent in their faces. The lamb seems ready for the sacrifice, the two men waiting with the ass are dignified figures, who gaze upwards with great pity and awe in their eyes.

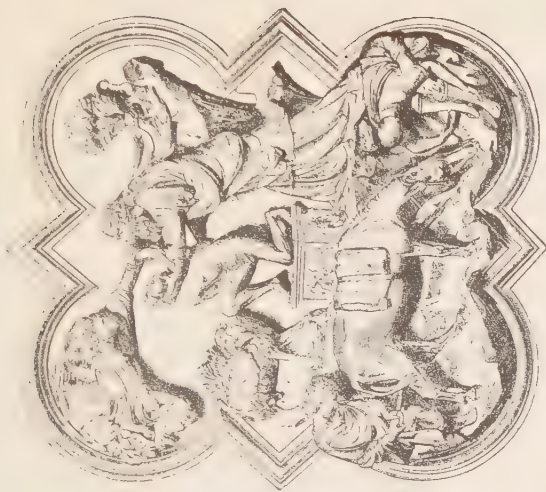
Bartolo—Ghiberti's foster-father—assisted him greatly in perfecting his design by judicious criticisms, and by constantly urging him to bring his model to higher perfection before

¹ Some authors have tried to prove that Niccolo of Arezzo and Niccolo Lamberti were one and the same, but besides the fact that Ghiberti himself mentions them as two, Sig. Milanesi has lately found direct proof of the existence of the two artists. 'Annot. Vasari,' vol. ii. p. 225.

² The MS. by Ghiberti from which these extracts are taken, is the original MS. (Codex 33) on the existence of which Hagen has founded his romantic forgery, the 'Chronicle of Ghiberti.'



OFFERING OF ISAAC. Bronze-relief by BRUNELLESKO.
In the National Museum, Florence.



OFFERING OF ISAAC. Bronze-relief by Ghiberti.
In the National Museum, Florence.

casting it. He was associated with his stepson in the commission for making the doors of the Baptistery, which was given on Nov. 23, 1403. "A Lorenzo di Bartolo, e a Bartolo di Michele suo padre ordo." Lorenzo was bound to design the stories, and labour with his own hand at the "nudes," the draperies, and all the artistic parts; for the ordinary labour he might avail himself of the help of his foster-father and any other masters he chose. Three compartments were to be completed each year. The Merchants' Guild paid the wages and all expenses. Lorenzo himself was prohibited from accepting any other commissions, and was on all working days to give his whole time to the gates. The days on which he did not work were entered in a book. His payment was at the rate of 200 florins a year.

The studio in which the doors were cast was a large place called the Aja¹ or Threshing-floor, near the hospital of S. Maria Nuova. Here Ghiberti made a large furnace to melt his metal; if the first cast did not come well another mould was made, and the compartment re-cast; 34,000 lbs. of bronze were used, and the cost of the doors amounted to 22,000 ducats.

His assistants were Bandino di Stefano; Francesco Bruscaccio; Cola di Liello da Roma; Francesco da Verona; Giuliano da Poggibonsi; Antonio di Domenico; Benozzo Gozzoli, who worked three years here; Ghiberti's stepfather Bartolo; Niccolò di Lorenzo; Donatello, and others. The boys employed were Paolo Uccello, Jacopo di Bartolommeo, and his own son Vittorio.²

¹ The Aja became famous in artistic annals in after years, as the meeting-place of the clubs of the Trowel, &c., and as the seat of the Academy of St. Luke.

² 'La porta del Battisterio da Ferdinando Gregorio e Tommaso Patch.' 1773.

The doors took twenty-one years to make, and were placed on April 19, 1424, on the side of the Baptistery towards the Duomo: Andrea Pisano's gates being removed to the side facing the Bigallo to make room for them. They were richly gilt and burnished. A trio of influential Florentines was



OFFERING OF THE WISE MEN. Bronze-relief, by Ghiberti.
On the North Door of the Baptistery, Florence.

deputed to superintend the collocation—Palla Strozzi, Matteo Villani, and Niccolo di Luca di Feo. In these gates a great stride in the progress of art is visible, comparing them with

those of Andrea ; but one feels instinctively that the art which has guided and formed Ghiberti's style has been pictorial rather than sculpturesque. The spirit which Giotto aroused, and the Memmi and Lippi had amplified, is there ; instead of embodying an ideal form, or humanizing a passion or god-like attribute, these are, as Ghiberti calls them, *stories* ; the grouping and design tells a tale as plainly as a crowded fresco can do. The twenty-eight panels are all of the same geometrical form as the trial ones, a lozenge and half circles projecting from each side. Twenty of these are scenes from the life of Christ, and eight are filled by four evangelists and four doctors of the Church, the corners being occupied by heads of prophets and sibyls, and the whole door framed with a rich leafy border, thus connecting nature with its author. The *Annunciation* is a charming composition, the Virgin displaying a most natural mixture of fear and eagerness.

The *Epiphany* is very spirited, the *Finding of Christ in the Temple* is also very suggestive, the astonishment of the doctors and the joy of the parents being admirably expressed. In the *Temptation*, he has managed to give the awe on the face of the Devil when he recognizes the Divinity of Christ in a most telling manner. On the other side of the door the *Raising of Lazarus* is the most forcible of all the subjects, and the *Entry into Jerusalem* the most elaborate. The *Transfiguration* seems in composition a prototype of Raphael's wonderful picture.

The clause in the agreement that he should accept no other commissions during the time does not seem to have been observed, for on Nov. 10, 1404, he was called in council to decide on the best form for the buttresses of the Duomo, and drew some designs for them, for which he was paid on

the 26th of November, 1411.¹ So young was he at this time that it was only in August, 1409, that he matriculated for the Art or Guild of Goldsmiths.

In 1414 the Guild of Merchants, seeing the good progress of the doors, gave him a commission to make a bronze statue of *S. John Baptist*, four braccia and a half high, to be placed in a niche of Orcagna's church of Or San Michele. He gave especial care to this his first large statue, and so much admired was the *S. John* that the Guild of Money-changers ("Arte del Cambio") also gave him an order for a companion statue of *S. Matthew* for the same church. The Merchants' Guild having in the former case broken their own rule could not refuse permission for him to work for others in the same cause. This statue took him three years to do, from August 26, 1419 to 1422, when it was erected. Like the *S. John Baptist* it is signed and dated on the edge of the apostle's mantle; the date here is 1420, when the clay model was finished.

Ghiberti also designed the tabernacle in which it is placed, and adorned it with mosaics, of which few traces remain.

There is a more modern natural style in the *S. Matthew*. The head and body were to be gilt, and the statue to be in not more than two pieces; the price was 2500 florins, and materials supplied gratis.² A rivalry of patronage among the Guilds caused the Wool Merchants ("Arte della Lana") to employ Lorenzo also to make a *S. Stephen* for another niche; but it is not certain at what date this was completed. These are the only known statues by Ghiberti.

Meanwhile other commissions poured in upon him, and that binding clause was quite lost sight of. In 1417 he was called to Siena to adorn the font of the Baptistery there with

¹ Milanese, 'Commentaries,' &c., vol. ii. p. 259.

² Kunst und Künstler, 'Ghiberti,' part xxxiv. p. 40.

some reliefs. These were not finished till 1427, because the plague intervened and all his workmen ran away, while he went to Venice. In a letter to Turini the goldsmith he explains this, saying: "Know then, dear friend, that at the time I have promised these things to Ser Bartolommeo they shall be ready. They would have been finished long ago had it not been for the ingratitude of my assistants, from whom I have suffered many annoyances; but I am out of their hands now, and thank God for my liberty, for I am now master of my workshop and will remain so."¹ The subjects of these reliefs are the *Baptism of our Lord* and *S. John before Herod*. The drawing and composition are pictorial and graceful, the modelling perfect. Donatello and Jacopo della Quercia were at a later time also employed on this font.

Ghiberti was by this time married to Marsilia, daughter of Bartolommeo di Luca, a worthy comb-maker, and was developing a strong taste for collecting antiques, so he was not likely to refuse any lucrative offer.

In 1417 he designed a pair of silver candelabra for Giovanni Guarienti the goldsmith to make, for the oratory of Or San Michele, and next year we find him finishing a design for the long unfinished cupola of the Duomo, for which he was paid 500 lire, so that his talents were versatile. Next the Pope, Martin V., called upon him on May 20, 1419, to design the staircase of his palace in S. Maria Novella. His Holiness was staying in Florence that year, and having seen a beautiful gold-mounting, in which Ghiberti had set, as a seal, a rare intaglio for Giovanni de' Medici, he gave him a commission, in 1419, to make a mitre and a button for his "*Piviale*."²

¹ Kunst und Künstler, 'Ghiberti,' p. 40, 41.

² Piviale, a large embroidered ecclesiastical vestment fastened in front with a rich brooch or button.

The first was covered with gold leaves and little raised figures, the second with figures in relief and rich gems. In this same year Ghiberti rose to greater public honour, and was elected joint director of the works of the Duomo with Brunellesco and Battista d'Antonio. How the partners disagreed, and how Ghiberti, master as he was of bronze casting, quailed, and found himself unequal to the task of raising that gigantic dome; and how the brave Filippo Brunellesco, having magnanimously given Ghiberti the precedence in the competition for the bronze gates, showed himself both firm and masterful as regarded the cupola, which he reared from his own plans, and against the belief of his fellow-citizens,—is too well known to need repetition here. Perkins, in his 'Tuscan Sculptors,'¹ is very severe on Ghiberti for his share in this quarrel, saying that "his heart was bad and his disposition mercenary;" that he "spied out Brunellesco's models; and gave such proofs of his ignorance when attempting to carry out a portion of the work by himself that he was obliged to resign."

Now there are two sides to every question, and it will be only fair to look at this from Lorenzo's point of view. He had been elected by the heads of the works of the Duomo as Capo Maestro conjointly with Brunellesco and Battista d'Antonio. The three partners, then, should have worked conjointly, and have been so conversant with the model to be adopted, that in the absence of one the others could superintend the work.

But how did Brunellesco behave? He made secret models, which he would show to no one, least of all to his colleagues, who were so placed at a disadvantage that when he feigned illness, they, never having seen his plans, could not carry on a work which he had begun on a system quite new to them.

¹ Perkins, 'Tuscan Sculptors,' vol. I. ch. v. p. 135.

The very best architect might show his ignorance in such a case, and decline to meddle in a design which had been kept entirely hidden from him. Things being in this state, Brunellesco obstinately refusing to let his co-partners be co-adjutors, what could they do but resign? — which was what he was aiming at the whole time, being determined to have the entire credit. Again, as to Ghiberti's claiming the salary due to him on his resignation, which Perkins considers so mercenary, we find that if he had not been successful in following out the hidden plans of his colleague, he had certainly done some part towards earning his three florins a-month, having furnished designs for the glass windows, helped in the chain-work of the cupola, and the vane of the lantern, designed the new choir, and ordered the altars for the tribunes in 1435. These last were in the years when he had resigned the work of the cupola, but still continued in office for other restorations. His stipend continued to the end three florins a-month, while Filippo Brunelleschi was drawing eight-and-a-half, besides a pension of 100 florins a-year for life after his work was finished.¹

Ghiberti's part of the direction of the works took the artistic form of giving the designs for the circular windows of painted glass beneath the dome, and two in the facade. Among his drawings for these the two best are an *Assumption of the Virgin* and the *Ascension of Christ*. Donatello furnished a design for one of the windows, which were executed in Venetian glass by Francesco Livi da Gambassi, whom the "*Opera*" had sent for from Lübeck at their own expense. It is possible that Ghiberti's visit to Venice in the autumn of 1424 may have led him to consider the utility of Venetian glass as a medium of art.

¹ Milanese, *op. cit.* vol. ii. p. 358 note.



CHAPTER III.

THE BAPTISTERY DOORS.

THE year 1425 marked the commencement of Ghiberti's chief masterpiece, — the second bronze doors of the Baptistery.¹ The commission was given on Jan. 2nd by the “consuls of the Guild of Merchants.” The artist was not left free to choose his subjects, which Leonardo Bruni d'Arezzo, then chancellor of the Republic, selected for him.

In submitting to the *Opera* the list of subjects chosen, Bruni finishes a long letter thus: “It is necessary that he who has to design them should be well instructed in every story, so that he may dispose the characters and scenes to the best effect, and that he should have an educated taste, that he may render them more fitly. . . . I have no doubt that the work, as I have designed it, will succeed well; but I should like to be near the artist, that I might interpret to him the many meanings of the scenes.”

Leonardo's name is not mentioned again in the history of the gates, so it is not known whether Ghiberti was really fettered by having to use the designs and interpret them through another man's mind; but the gates, which the

¹ A cast of these may be seen in the South Kensington Museum.

greatest sculptor pronounced "worthy to be the gates of Paradise," stand yet as Ghiberti's master-piece, and the finest pictorial work ever produced in bronze. He says himself in his commentary, that he "worked with the utmost diligence and patience," studying "Nature, and investigating her methods of work," and going deeply into the theory of art and perspective.¹

So thorough was his study that he has in some panels introduced not only a hundred figures, but so brought three or four kindred subjects into one composition, that the whole story and its meanings are told without the least confusion. It is a marvel of aerial and lineal perspective, and of a clear understanding and perfect mastery of his subject.

The aerial perspective is given most marvellously by a diminution of relief, the distant figures being scarcely raised from the ground, the nearest in extremely high relief.

Take the *Creation of Adam*, which contains the story of his life most exquisitely told. On the left, the Almighty, with a row of attendant angels, is drawing the newly-formed man from the earth; this, the principal subject, is in very high relief. In the centre, Eve arises from the sleeping form of her spouse a perfect woman, surrounded and caressed by angels. In the background the Temptation is being yielded to beneath a group of trees in the garden. On the right is the Expulsion, while afar off in the centre sky are the hosts of heaven, faintly indicated in delicately-chiselled lines of flowing drapery and celestial forms.

Then how spiritedly the *Siege of Jericho* is given! What life in the Israelitish army marching round the walls with

¹ MS. 'Commentary di Ghiberti,' Magliabecchian Library, Class xvii. Codex 33.

no weapons but those brazen trumpets in their hands! What crowds of armed foes bristle round the inner walls!—and how the triumphant army rushes victoriously in at the breach so miraculously made! He has impressed on the composition its inner meaning—“the irresistible power of God.”

The whole design of the gates is as follows:—

- | | |
|---|--|
| 1. Creation of Adam.
Creation of Eve.
Temptation.
Expulsion. | 2. Adam and Eve and children.
The two sacrifices.
Death of Abel.
Curse of Cain. |
| 3. Noah, &c., come out of the ark.
Noah's sacrifice.
Inebriation. | 4. Abram receives three angels.
Sacrifice of Isaac.
Servants in the distance. |
| 5. Isaac and his sons.
Esau hunting.
The blessing of Jacob. | 6. Joseph sold by his brethren.
Pharaoh's dream.
Joseph's brethren in Egypt. |
| 7. Moses on Mount Sinai.
Joshua and people below. | 8. Joshua marching round Jericho.
Fall of Jericho. |
| 9. David killing Goliath.
Philistines defeated.
David's triumphant entry. | 10. Queen of Sheba.
Solomon with a large company. |

These beautiful gates occupied Lorenzo nearly thirty years, Besides the ten panels there were twenty-four heads, cornices in relief, and an exquisite frame of fruit and flowers. A large number of artists helped him, many being the same assistants as in the first gate. His son Vittorio did the cornices and adornments. The doors not being ready by 1450, a new compact was made that they were to be finished in twenty months; but it is not till April 2, 1452, that Vittorio began to gild them; and they were at last erected on June 16th of that year, on the side towards the Duomo, Ghiberti's first doors being removed to the north side to make room for them.

During these twenty-nine years Lorenzo was often employed on other works, principally monuments. Two of these are

in Santa Croce, that of Ludovico degli Obizzi, captain of the Florentine army, who fell in the engagement against the papal troops of Martin V. in 1424; and that of the Gonfaloniere Bartolommeo Valori. For the church of Sta Maria Novella he made a bronze sarcophagus with the recumbent figure on it of Fra Leonardo di Stagio Dati, the general of the Dominican Order; but the tomb is no longer in existence. A more important work was the tomb of S. Zanobius, bishop and patron saint of Florence, who lived in 417. The *Opera* of the Duomo gave Ghiberti the commission on March 18, 1432, obliging him to finish it in ten months; but in 1439 he is called on to further embellish the sarcophagus by making three reliefs of scenes and miracles from the life of S. Zanobius. The Chancellor, Messer Leonardo Bruni d'Arezzo, also chose the subjects for these, and wrote the inscription, which was enclosed within a garland sustained by six angels. The tomb was completed in 1446.¹

Another of Ghiberti's works is the reliquary of Saints Protus, Hyacinth, and Nemesius, which Cosimo and Lorenzo de' Medici ordered in 1428 for the monastery of the Angeli. This is now in the room of bronzes in the Bargello, and consists of a metal chest adorned with a bas-relief of two angels holding a garland of olive-leaves in which is the inscription.

In his private life Ghiberti was a man of taste. His house in the Borgo Allegri (a street noted in the annals of art from Cimabue's days) was full of exquisite and rare antique treasures. He had some beautiful Greek vases, and fragments of Roman bronze; a Satyr, two or three fine statues

¹ Milanesi, 'Annot. Vasari,' vol. ii. p. 235. Gaye, 'Carteggio inedito,' vol. i. p. 543 note.

of Venus, one of Narcissus, a Mercury, and a winged Genius. The Satyr was sold by his descendents to the Grand Duke of Tuscany, and is in the Bargello; the others, including the so-called "bed of Policletes," were purchased by Messer Giovanni Gaddi, clerk of the chamber, from whose possession they passed into other hands and are dispersed.

Having reached the good old age of 75 years, Lorenzo Ghiberti succumbed to a fever and died, leaving to his son Vittorio the task of finishing the cornice for the south gate of the Baptistery by Andrea Pisano. He was honourably buried on Dec. 1st, 1455, in Santa Croce.

Vittorio, born in 1417, though clever as a goldsmith and bronze-caster, never rose to great fame. Gaye gives him the credit of a bronze altar in the Uffizi, attributed generally to Desiderio di Settignano. If this be true, his artistic power was so great as to render it strange that so little is known of him. The year after his father's death he was employed to make a reliquary, for some relics from Constantinople, which still exists in the Duomo. He had a son, Luonaccorso, who followed the paternal art, but his metal castings seem to have taken the form of artillery and cannon-balls, for the manufacture of which he was famous, having supplied those for the wars of Sarzana in 1487, and Pisa in 1495.





DONATELLO.



CHAPTER IV.

DONATELLO.

IN Ghiberti's hands sculpture was fast taking a character not strictly its own, but belonging more to the pictorial art. His successor and rival, Donatello, by his just appreciation of the aims and limits of the plastic art, and by a stern realism, brought it back within the true bounds of sculpture, and gave it new impetus, laying the foundation of that school of earnest, severe art, which culminated in the intense works of Michelangelo "il Terribile."

It is difficult to say from whom Donatello had his artistic taste. It was not hereditary, his father being a wool-comber in the parish of S. Pier Gattolini, whose turbulent political opinions had been the cause of his exile to Pisa, and thence to Lucca. He returned to Florence, however, in 1380, and in 1386 his son Donato¹ was born. When quite a child Donatello was taken into the house of the noble family of the Martelli, who had always been lovers and patrons of art. Probably his surroundings here trained his taste, and decided his benefactors on the bias which they should give to his

¹ Donato di Betto Bardi was his real name, but he has always been known as Donatello.

education. Some say he was a pupil of Bicci di Lorenzo, others that he studied under Ghiberti's father; but nothing is certain except that he assisted Ghiberti himself in casting the bronze gates, and that he formed a close friendship with Brunellesco, which had perhaps more to do in forming the future career of both than any other influence.

There was some difference of age between them; Brunellesco was a man of twenty-three, while Donato was a mere impulsive boy of fourteen, very proud of his first work, a crucifix in wood. But alas! when he expected his friend's praise, he only got his derision and contemptuous "Why, you have crucified a contadino!" Donato's flush of anger and fiery challenge to his friend "to make a better crucifix himself," was boylike and natural. On a later day, when Brunellesco, with the superior knowledge of longer artistic training, had completed his crucifix, he brought Donatello into his studio, with his hands full of their purchases in the market; the boy, as eager in admiration as in indignation, let all his eggs and cheese fall, as he uplifted his hands in ecstacy, and with ingenuous humility exclaimed, "To thee it is given to sculpture a Christ; I can only make peasants." Not the boy, but the true artist here spoke, recognising the truth that art was greater than himself.

From this time he seems to have set up his ideal, and trained himself steadily to attain it.

In 1403 Brunellesco, being still sore from his defeat by Ghiberti in the competition for the Baptistery doors, proposed to his youthful companion a pilgrimage to Rome. The two set off, and this journey determined the aims of their respective lives. Brunellesco, remembering the roofless Duomo of Florence for a century uncompleted, set himself to study beneath the dome of the Pantheon, and thence evolved the plans which



SAINT CECILIA. A BAS-RELIEF BY DONATELLO.

In the possession of Lord Elcho.

have made him famous for ever. He scarcely eat or slept, but passed his time in the great ruins of ancient Rome, learning, as all must do, from the wisdom of our forefathers.

Donatello, not troubling himself about arches and cupolas, wandered about with his pencil or charcoal, making drawings of every bit of ancient art he could find. He unearthed cornices, bas-reliefs, and other precious fragments, till the two youths were looked on as treasure-seekers. Some say there is foundation in fact for this rumour, for they absolutely found a vase of coins, but the treasures which they really gained were knowledge and training, which led them both to the highest fame.

In 1405 Donatello returned to Florence, and entered Ghiberti's crowded studio, on the *aja* of S. Maria Nuova. He did some independent works, such as the *Annunciation* in the Cavalcanti chapel in S. Croce, a relief in sandstone which shows the influence of his Roman studies, combined with the naturalistic sentiment which is in all his works. The next seven or eight years are marked by several large statues, which have become household words in Florence. The *Opera* of the Duomo gave him a commission, Feb. 20, 1407, to make a figure of *David* for the Duomo. This is on the third row of the Campanile, and is familiarly known as "il Zuccone" (the bald head). It is said that while in the studio the figure was judged to be coarse and rough, but Donatello refused to improve it, trusting to its good effect when placed in its far-off niche. And in fact when it was erected all judges agreed as to its perfection. One of Donato's favourite asseverations was, "Alla fe' ch' io porto al mio Zuccone."¹ In 1407 he made a statue of an old man to

¹ He was paid 37 gold florins for this, on June 13, 1412. There is great diversity of opinion as to which of Donato's statues the title of

place between two columns on the side of the Duomo near the Via dei Servi: this was followed by a *Daniel* and a *Joshua*. For the *Joshua* he was paid 128 gold florins on August 12, 1412.

The *Four Evangelists* on the façade were commissions given to him, conjointly with Niccolò Lomberti, and Nanni di Banco, in 1408. He completed the S. John Evangelist, for which he was paid 160 gold florins, on Oct. 9, 1415. In the same month he had a further order for two statues for the Campanile, in which a certain Giovanni di Bartolo assisted him. The subjects were *Abraham, with Isaac at his feet*, which is over the door of the Campanile, and a *Prophet*, in one of the niches on the third tier. In company with Filippo Brunellesco he made a statue of marble covered with gilded lead, to adorn one of the *spconi*, or brackets on the façade of the Duomo. This was finished Aug. 27, 1416.

At this time there was great emulation among the Guilds of Florence as patrons of Art. Each company had undertaken to fill with a statue a niche on the outside of Orcagna's church of Or San Michele. Three of these were given to Ghiberti, as we have shown. It was now Donatello's turn to share the patronage; and his finest statue, the *St. George*,¹ was done for the Guild of Armourers, and placed on the south side in 1416.

This was Donatello's *capo d'opera*. In it he has attained

Zuccone was given. Vasari says it was a likeness of Giovanni di Bauducci Cherichini; Milanesi gives the name to the statue of David on the Campanile, which is signed by Donatello. Again the anecdote of the disapproval of the Consuls to work which looked coarse on near inspection, is generally told of the S. Mark at the Church of Or San Michele; but Cicognara, vol. I. chap. i., 'Della Scultura,' asserts that it applies to the David, which really had to be placed high.

¹ A cast is in the South Kensington Museum.



SAINT GEORGE. Marble Statue by DONATELLO.
In Or S. Michele, Florence.

such nobility of form combined with youth ; such high courage and yet simplicity ; such fine proportions and richness of decoration, that the youthful warrior has touched all hearts, and stands for ages as the type of the Christian militant. Bocchi, who lived in 1583, published a book in praise of it.¹

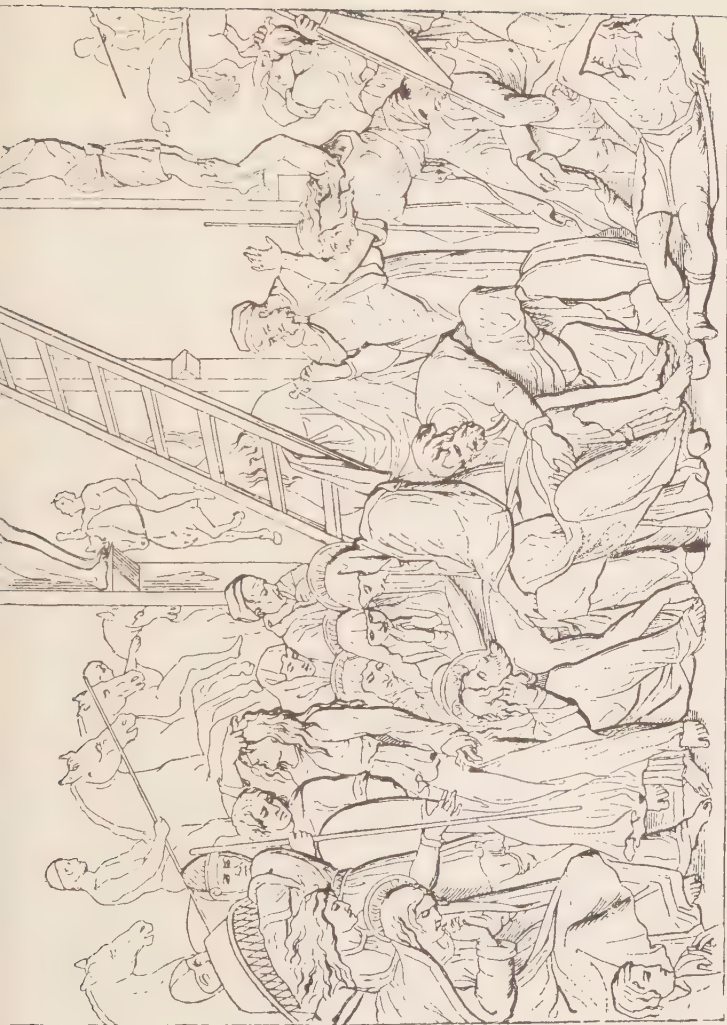
In the same year Donatello sculptured his marble *David*, for the Palazzo della Signoria. It was placed in the " Sala dell' Oriuolo," on June 2, 1416,² whence it was removed lately to the Museo Nazionale in the Bargello, where is also his bronze *David*, a later but much inferior work. In this latter the young hero is a puny figure in a shepherd's hat and kingly greaves ; the face is small without being childish ; and arms entirely without muscle ; in short, a complete contrast to Michelangelo's later conception, the David of the Palazzo Vecchio, which seems to express the indomitable power of youth, while Donato's only shows the miraculous power of weakness.

During the next few years he continued to work for the Duomo and Campanile, and executed also some private commissions, such as a marble lion (1421) for the head of the staircase in the Pope's house in S. Maria Novella, Florence, and some prophets' heads in a sculpture of the *Coronation of the Virgin* (1422) for a door of the Duomo by his friend Nanni di Banco. Then came a more important undertaking, the tomb in the Baptistery of Florence (1426) of Pope John XXIII., who had been deposed by the Council of Constance.

The late Pope's heirs had the tomb made, and placed on it the inscription, " Joannes Quondam Papa XXIII." &c., which gave great umbrage to his successor in the Papal chair. The tomb is a serious and noble design, executed partly in marble,

¹ 'Eccellenza della Statua di Donatello.' Firenze, 1583.

² Gaye, 'Carteggio,' vol. i. p. 117, 119.



THE DEPOSITION. Bronze-relief by DONATELLO. In S. Lorenzo, Florence.

partly in bronze. The recumbent statue, in bronze gilt, lies on a very high sarcophagus, three marble statues—Faith, Hope, and Charity—standing before it. Of these Faith is inferior to the others, but it is said to have been the work of his assistant Michelozzo; that of Hope is especially beautiful, the attribute expressed only in the lovely pleading countenance. For this work he was paid 1000 florins in gold.

Michelozzo helped Donatello also in the tomb of Cardinal Rinaldo Brancacci, placed in the church of S. Angelo in Nilo at Naples in 1427. This is a sarcophagus with a beautiful bas-relief of the Madonna and angels. Michelozzo sculptured the three caryatides which support it. For this monument Cosimo de' Medici, who was the Cardinal's executor, paid 850 gold florins, the carriage from Pisa to Naples being at the artist's expense.

Having had a cycle of statue-making, Donatello was now in a cycle of tomb-building. In 1428 Cosimo and Lorenzo de' Medici employed him to erect a sepulchral monument for their father and mother (Giovanni and Piccarda) in the sacristy of San Lorenzo, and Bartolommeo Aragazzi, secretary to Pope Martin V., agreed to pay him 24,000 scudi for a tomb for himself, to be erected in the church at Montepulciano. This is said by Leonardo Aretino, in a letter to his friend Poggio, to have been a masterpiece; but it is now taken to pieces and dispersed about the church. Two angels are placed on the high altar, of which a part of the frieze forms the *gratino*; a figure of the "Eternal Father" is on a pilaster, and two fine reliefs are let into the other pilasters, the recumbent figure of Aragazzi being in the wall near the principal door. Michelozzo assisted in this monument, if indeed the commission was not given to him, as Sig.

Milanesi¹ believes. Possibly Donatello went to Montepulciano from Siena, for in 1427 we have note of payment to him of 180 florins for the relief of the *Feast of Herod* done for the font in the Baptistery at the latter place. The commission had been given in 1421, having been previously confided to Jacopo della Quercia, but left unfinished. Donatello was employed in other works at Siena at this time, such as the bronze figure of Giovanni Pecci, bishop of Grosseto, which is in the pavement of the cathedral; and three angels, with the figures of Hope and Faith on the tabernacle of the font of the Baptistery. He made also a little dove to the marble ciborium of the font, but in this he did not please the council of the works, and it was returned to him in 1433,² the year in which he paid his second visit to Rome.

He was not idle during the months he spent in the Eternal City with his friend Simone, who wished his advice about the tomb of Pope Martin V. which he had in hand. Donatello himself made the tomb of the Archdeacon Giovanni Crivelli (died 1432), in the church of Ara Coeli, a statue of S. John the Baptist for that of S. Giovanni in Laterano, a bust for the church of S. Maria Maggiore, and a tabernacle of the Sacrament in S. Pietro. On his return to Florence, in 1433, he began the reliefs for the cantorie or singing gallery over the sacristy in the Duomo. Luca della Robbia was entrusted to adorn the organ gallery with similar reliefs, and both sets may now be seen in the large hall of the National Museum. Luca della Robbia has more of the spirit of harmony in his groups of singing men and maidens, and more grace and elegance of composition, but Donatello's are charming studies of joyous

¹ Milanesi, *op. cit.* vol. ii.

² Milanesi, vol. ii. p. 415 note.

childhood. Groups of dancing, laughing, winged cherubs disport themselves on a golden background, their rounded limbs proving the artist to be a student of nature, though here and there the foreshortening is deficient. He has taken a similar subject for the fine outer pulpit on the cathedral at Prato, in which Michelozzo was associated with him. The groups of children here are very lovely. The commission was given on May 27, 1434.

The bronze group of *Judith and Holofernes*, in the Loggia de' Lanzi, although by no means his best work, is the most famous of Donatello's statues, because the most historically significant. It grew into the turbulent history of that time, and was made a standard of party feeling by each government in its turn. Taking Judith always as a type of Florence, Donatello made his design emblematic of the expulsion of the tyrant Duke of Athens, which took place on July 26, 1346. For more than half a century it stood in the palace of the Medici; but when in 1495 Piero de' Medici was in his turn driven out, the Republic removed it to the Ringhiera of the Palazzo Vecchio, which is shared with the Marzocco or Lion of the Republic. On its base they placed the inscription, "Exemplum. sal. pub. civis. p. suere. MCCCCXCV." So Donatello's statue became traitor to itself, and made an example of its former possessor. Again in 1504 it was deposed to the Loggia de' Lanzi to make room for Michelangelo's more noble type of David, the superstitious people looking on it as an ill-omened statue and the cause of the vicissitudes of the city. As a work of art the group is not one of Donatello's best. It is a dignified composition, but the drapery is rather confused; and in gaining solidity, freedom is in a measure sacrificed. It was Donato's great aim to get all the limbs well within the lines of the composition,

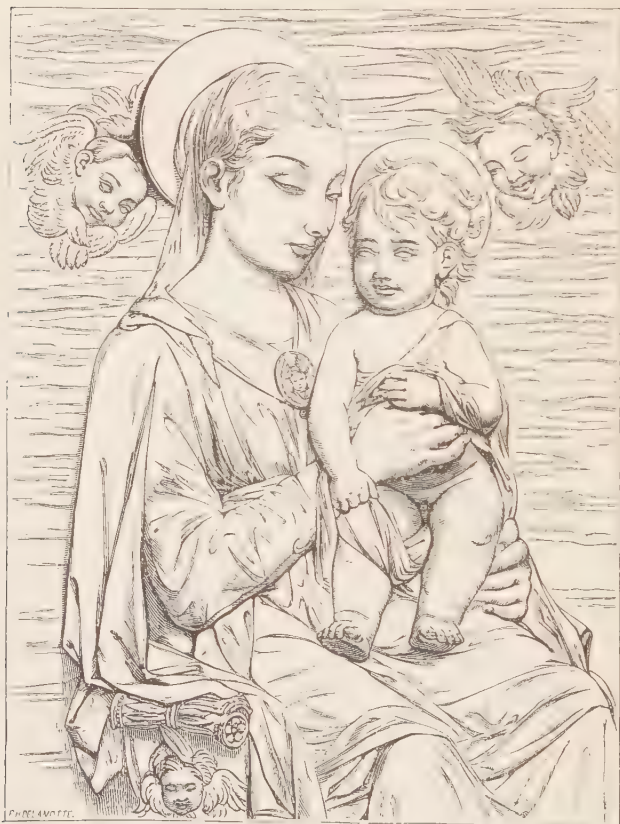
to ensure safety in casting and against accidents. Thus his groups are apt to become a solid mass, the attitudes so restrained that none of the limbs are free.

For the Baptistery he sculptured a *Magdalen*, in wood; the bronze *S. John*, now in the Bargello, may also be dated from this time. In both these his intense realism comes out forcibly. The *Magdalen* is a woman worn out with sorrow and despair. The *St. John* is not the miraculously-sustained man of God, but an emaciated figure, with a delicately-moulded, but weak face; in fact, a human being faint after a long fast. So naturalistic was he that, when by chance he took a flight into allegory, he became quite unintelligible. As an instance take the curious little bronze statue at the Bargello of a winged child with the shoes of Mercury, and two loose leggings drawn up to a belt by way of drapery. He is walking uncomfortably among snakes, seeming to implore assistance. He has been called Mercury, but is more likely to be a Cupid travestied.

On June 19th, 1444, we first find Donatello in Padua, where he has left some of his finest works. He is spoken of in the register of S. Antonio as "M^o Donatello di Firencie che fa il Crucifisso." This beautiful crucifix was finished by June 22, 1449.¹ It is thought that besides this he made an entire altar to S. Antonio, although now the different parts of it are dispersed about the church. In the chapel of the S. Sacramento are the bas-reliefs of the predella: A *Dead Christ* between two angels, and at the sides two *Miracles of S. Antonio*, with four Angels. Under the organ-gallery are the four *Symbols of the Evangelists*, all nobly-executed works. The parapet of the high altar has several exquisite reliefs: an *Ecce Homo*; *S. Antonio showing the heart of the miser*

¹ Gonzati, 'La Basilica di S. Antonio,' doc. 81, vol. i. p. 85.

in his coffin; S. Antonio healing a youth of a wound in his foot. Over the altar is the above-mentioned great



VIRGIN AND CHILD. Bas-relief by DONATELLO. *In Florence.*

crucifix, and in a niche the *Four Patron Saints* of Padua, with the *Virgin and Child*. All these works show his finest

style, as does a *Deposition from the Cross*, in gilded clay, which is over the door of the choir. It would seem that this beautiful relief was modelled but never cast. He had a large number of assistants in his Paduan studio during the years he lived there: among them were Giovanni and Antonio Celino, sons of Martino da Pisa; Vellani or Bellani; Urbano da Cortona; and Francesco Valenti. Each pupil cast one of the Evangelists which the master had modelled. Vellani fused the stories from the Old Testament, now under the gallery.

In 1451, being still at Padua, Donato undertook to make the equestrian monument to Erasmus Narni, better known as Gattamelata, a celebrated general of the Venetian army, who fell in the wars with the Milanese. Vasari says that the Venetian Senate gave the commission, but they only decreed the expenses for a public funeral, while a document dated October 21, 1453, proves the payment of 1650 gold ducats to Donatello by Giovan' Antonio, son of the deceased.¹

This was the first equestrian statue since the time of the Romans, and it shows more signs of Donatello's studies from the antiques on the Capitoline Hill than his usual truth to nature. His horse, though finely and classically moulded, moves both the legs on one side together, but this is a peculiarity he has in common with the horse in the Parthenon by Pheidias.

In the great "Sala della Ragione" at Padua is a huge wooden horse, said to be the model of the Trojan horse; but it is in truth one of the works of Donatello, who made it for the Conte Capodilista. It served to carry a gigantic "Jove" in some public pageant. About this time our sculptor was moved by the spirit of travel. We find him in Ferrara as

¹ Milanese, 'Nell Archivio Storico Italiano,' vol. II. pt. i. p. 47—61.

early as 1451, probably on his way to Padua. Here he was paid ten gold ducats for giving his judgment on some models of statues which were to be fused in bronze for that city. Next we find him in Venice, where he carved a wooden statue of *S. John the Baptist* for the church of the Friari: Cicognara also attributes to him an exquisite work in bronze, which once formed the door of a ciborium in the church of the Servi. In Faenza are two wooden statues by him, a *S. Jerome*, which has lately—in 1845—been restored and coloured;¹ and the bust of *S. John*, which is now much injured.

He was not long in Florence on his return, for other commissions came from Siena, and he returned there on Oct. 17, 1457, to make three angels and two statuettes of Hope and Faith for the font. It was also designed that he should make the bronze doors of the Baptistery of Siena; these, however, he scarcely began. The statue of *S. John*, in the chapel to that saint in the cathedral, was probably made in Florence, for we read that the right arm was broken in transit. Vasari says that Donatello broke it because he was not paid the whole price; this is not true, for the books of the Duomo of Siena prove the full payment. The statue is now² entire. The last years of Donato's life were spent in Florence, where he worked much for Cosimo de' Medici, in the sacristy of S. Lorenzo. Four round reliefs of scenes from the lives of the evangelists are let into the vaultings of the roof. Two statues of saints stand over two of the doors, and a head of S. Lawrence over the third portal. One niche in the walls contains a S. Lawrence and S. Stephan, and another SS. Cosmo and Damian. The doors are also by Donatello, but

¹ Milanesi, 'Annot. Vasari,' vol. ii. p. 412 note.

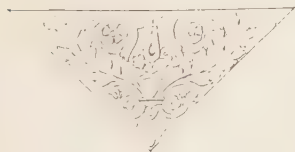
² Milanesi, 'Annot. Vasari,' vol. ii. p. 415 note.

they are less artistically moulded and less carefully finished than his other works.

The two large square pulpits in the nave of the same church, which he designed and began, but which his pupil Bertoldo finished, are covered with magnificent anti-relievi of the Life and Passion of Christ. Cicognara, who gives illustrations from them, says he does not know which to admire most, the fine, classic style, the philosophy of art, or the sublime expression of the passions.¹ In the *Deposition from the Cross* a number of women show in their attitudes the utmost *abandon* of pity, grief, and sympathy.

The bronze statue of S. Louis of Toulouse, now over the door in the nave of Santa Croce, was one of his latest works. A contemporary critic said "he had made the face too stupid"; "but," said Donatello, "I did it on purpose; he must have been stupid to give up a throne to become a monk."

¹ Cicognara, vol. IV. ch. ii. p. 112—114.





THE ANNUNCIATION. Bas-relief by DONATELLO. *In S. Croce, Florence.*



CHAPTER V.

CHARACTERISTICS.

DONATELLO'S great talent was displayed in his bas-reliefs, which were marvellous in their truth to nature, perfect modelling, and delicate gradations of relief. He especially excelled in *stiacciato* (or flattened relief), in which the subject is raised hardly as much as a sheet of paper above the background; it is a most exquisite kind of drawing by delicate shades. Two charming specimens of this style are the *S. Cecilia*, now in Lord Elcho's possession, the *Infant S. John*, in the Bargello, and eight circular shields which he is said to have copied from antique gems for Cosimo de' Medici. The Martelli family¹ possess many of his works as precious memorials of the training and kindness he received in their house. Among them are a terra cotta bust, a portrait of one of the family, and an oval relief also in terra cotta of *S. John the Baptist* sitting on a rock in the wilderness, with a dog at his feet. There is a very natural earnest feeling in

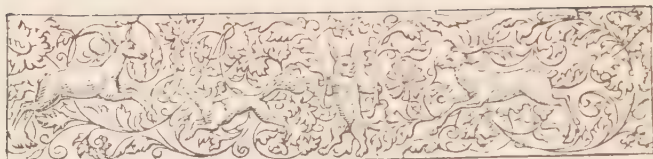
¹ A bronze mirror-case ornamented with an allegorical bas-relief, signifying Abundance, by Donatello about 1450, is in the South Kensington Museum. It was formerly in the possession of the Martelli family. "Since the most flourishing period of Greek art, it is probable that nothing in this classic material has been produced of such artistic excellence."—*Fortnum*.

it. Donatello seems never to have lost a friend; his genial disposition endeared him to all who knew him. His great charm was his simplicity of character, which no amount of adulation could spoil, or success weaken. Cosimo de' Medici was more than patron; he was his friend, although he never succeeded in conventionalizing the simple artist. Cosimo, thinking his friend did not appear in very courtly dress, sent him a present of a rich scarlet cloak, a cap, and doublet; but having worn them once, and feeling uncomfortable in such unusual grandeur, he returned them forthwith to the donor. At his death Cosimo recommended his favourite to his son Piero, who gave Donatello a country house at Caffiuolo. Highly delighted at being a landed proprietor, the sculptor went to take possession; but at the end of a year he begged Piero to take his *podere* back again, saying he really could not stand the troubles of having *contadini*, who complained to him if the wind blew down the pigeon house, or the Commune took away their oxen to pay the arrears of taxes, or if the storms spoiled the fruit. "I would rather die of hunger than have so many worries," exclaimed poor Donatello. Piero de' Medici made him happy by assigning him a settled pension, and he henceforth lived quietly in his little house and garden in Via del Cocomero with his aged mother and widowed sister, for he never married. In his simple way he enjoyed life, loved a convivial feast among his fellow artists, and, like a true Florentine, enjoyed his "feste." There is a letter extant from his friend Matteo of Prato, the organ-builder (maker of the organ in the Florentine Duomo, for which Luca della Robbia sculptured the gallery) to the company of the Duomo of Prato, asking for an advance of payment to Donatello, who had finished one of the reliefs for the pulpit of the Cintola at Prato, as Donato was greatly in

need of money to spend at the approaching festa. Matteo begs them to accede to the request, adding that "Donatello is a man to whom every little treat seems a great deal, and that he is content with little." He died in his own house on Dec. 13th, 1466, after having been long paralysed.

He was buried in San Lorenzo, where Cosimo had, during his life-time, given him a sepulchre. His tomb has since passed into the hands of the Scalandroni family.





CHAPTER VI.

SCHOLARS OF DONATELLO.

THE great master had many pupils. BERTOLDO DI GIOVANNI, who inherited his master's designs and artistic belongings, is better known as having been director of the Art-school in the Medici Garden, where all the young sculptors of the succeeding generation were trained in Donatello's principles, and where Michelangelo sculptured his first work.

One or two of Bertoldo's independent works mark him as a sculptor of some merit, especially a fine medal of *Medusa II.*, which has on the reverse a triumphal car of Victory dragging three nude female figures chained. Cicognara judges these to be modelled as finely as the Graces. In 1485 he sculptured two cherubs in wood for the organ of the Duomo at Florence, which had been newly built by Matteo di Prato. In the bronze room at the Bargello is a battle-scene in bronze, which, if it is the work of Bertoldo, stamps him as an artist of great merit. There is intense spirit and life in both horses and men. The pulpits of S. Lorenzo, which he finished, showed some artistic facility. He died at Poggio a Cajano in Dec. 1491, after two days' illness.

NANNI DI ANTONIO DI BANCO was one of Donatello's favourite scholars, not so much for his genius in art as for his

simple, earnest character. There seems no foundation for Vasari's stories that he was a rich gentleman, who took to art tacitely as an amateur. His father was a stone-cutter, who in 1406 was in the employ of the Opera del Duomo.

Nanni's first independent work was a statue of *S. Philip*, which the Guild of Hosiery ordered him to make for a niche in Or. S. Michele, as they could not agree with Donatello, who asked too high a price. But when the statue was finished, Nanni not being satisfied with the payment, Donatello himself was called in as umpire. He, to the amazement of the *Arte dei Calzaiuoli*, adjudged a higher value than he had asked for himself, saying that "Nanni not being so experienced, it cost him much more time and study than it would have given to me." Nanni was next commissioned by the Guilds of Masons and Carpenters to fill another niche in the same church with four saints in a group. The simple sculptor, who does not seem to have possessed a brilliant mind, made his four saints, but, alas! only three of them could enter the niche. After fruitless efforts he appealed to Donatello, whose master eye took in the situation at a glance. Always ready for a little "divertimento," he promised his scholar that if he would give his master and fellow-students a supper, he should find the four saints would fit in their niche. Nanni promised, and was then despatched to Prato to take some measures in the chapel of the Cintola. On his return, he found that Donatello and his assistants had so diminished some of the prominent limbs that all four saints were well collocated, so the supper was eaten with great enjoyment.

In 1408 Nanni was employed on one of the statues of the evangelists which are in the side-chapels of the tribune of the Duomo. Another was done by Niccolo d'Arezzo, a third

by Donatello, the fourth was to be given to the artist who best executed the first order. Some say Donatello did the fourth, S. Matthew; others ascribe it to Ghiberti. The relief known as the *Mandorla* over the door of the Duomo which looks towards Via dei Servi, has been attributed to Nanni, but it is not authenticated. The four sculptured bas-reliefs of the "Agnus Dei," the arms of the Arte della lana (which are to be seen on a very old house, once the head-quarters of the Guild, at the back of Or San Michele), were certainly his work. Vasari gives 1439 as the date of his death. But Baldinucci proves, from some manuscripts in the Strozzi family, that he died in 1421. The archives of Florence have the registration of his will on Feb. 9th, 1421. He was buried in Santa Croce, having risen to eminence in the city.

VELLANO DA PADUA, whose real name was Bartolommeo Bellano, was the one of Donatello's scholars who most closely imitated his manner. He was born about 1430,¹ and entered Donato's studio in Padua about 1452, afterwards accompanying his master to Florence. He was also well known as an architect, being employed by Pope Paul II. in Rome, in 1464, to restore and embellish his palace. His principal works in bronze are in the church of S. Antonio in Padua, whither he returned in 1488 to cast a series of reliefs of Scriptural subjects, to place round the choir. They are—1st, *Cain killing Abel*: 2nd, *Sacrifice of Isaac*: 3rd, *Joseph sold*: 4th, *Pharaoh's host drowned*: 5th, *The golden calf*: 6th, *The bronze serpent*: 7th, *Samson breaking the pillars*: 8th, *David dancing before the ark*: 9th, *Judgment of Solomon*: 10th, *Jonah and the whale*.² These are

¹ Milanese, 'Annot. Vasari,' vol. ii. p. 603 note.

² Brandolese, 'Guida da Padova,' 1795.

very much in the style of Donatello, but less artistically beautiful.

There are several monuments by Vellano in other churches of Padua, and a good relief of the *Madonna enthroned* with S. Francis and S. Peter Martyr, in the church of S. Francesco. In Perugia he executed, in 1467, a large statue in bronze of Pope Paul II., which was decreed by the city in recognition of public services rendered by that Pope. He is represented in full Pontificals, and seated in a niche over the door of the Duomo. The statue, which cost 1000 gold florins, was taken down in 1798, when the French were in Perugia, and was decreed by the ediles to be melted and made into the pieces of money, of five bajocchi each, known as *Madonnine*. Later in life Vellano had his famous dispute with Verrocchio about the commission for the monument to Bartolommeo Bergamo or Coleoni of Venice, which had unwisely been given to both artists. Vellano, however, retired from the contest, and returned to Padua, where he died full of age and honours about 1500, and was buried in the church of S. Antonio, which he and his master had so richly adorned.

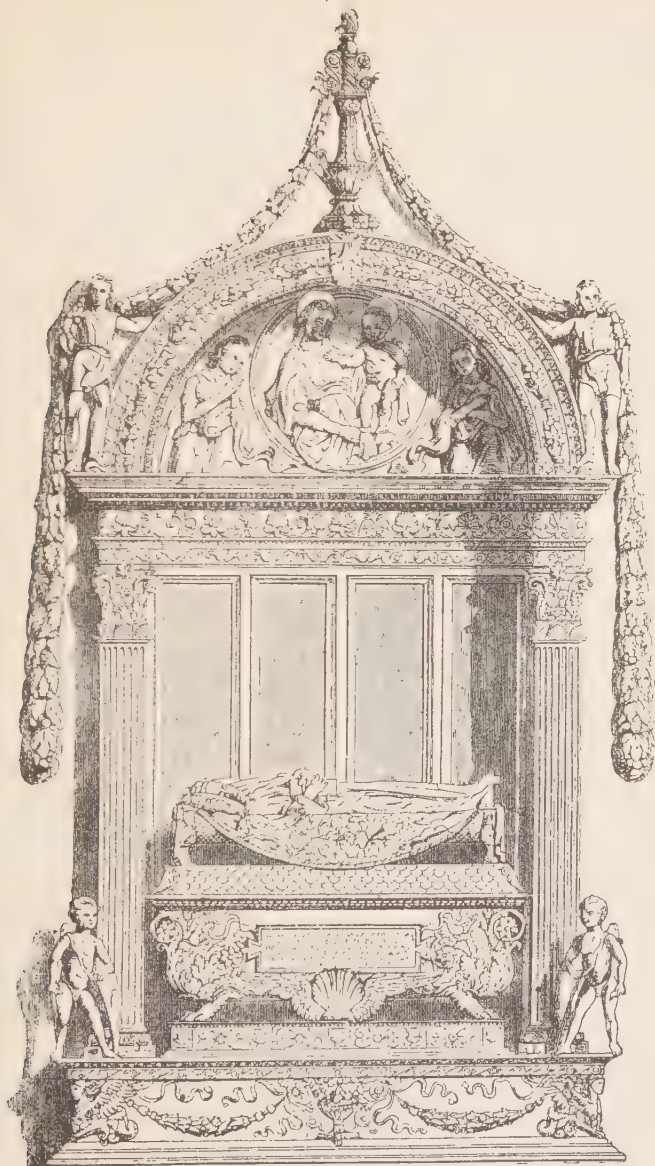
He left a pupil, named Andrea Riccio, of whom Cicognara speaks very enthusiastically. The artist's real name was Andrea Briosehi, but he was called Riccio, because he had curly hair. He was born in 1470, in Padua. After the death of Vellano he added two more to the ten bronze reliefs in the choir of S. Antonio. The subjects were *David and Goliath*, and *Judith and Holofernes*. They were begun in 1507, and finished 1516. These and the famous bronze candelabra in the same church were his *capù d'opera*, and so much did he appreciate his own fame, that he coined a medal to celebrate it. His best work out of Padua is the

mausoleum of the Della Torre family in Verona, adorned with bronze reliefs of mythological and classical subjects. It was removed to Paris by the French. There are twenty-four reliefs of the story of the Invention of the Holy Cross, now in the Belle Arte at Venice, which were cast by Rizzo for the church of the Servi in that city. He was also architect of the church of Sta Giustina at Padua, a curious building with a multiplicity of Domes. He died on the 8th of July, 1532.

DESIDERIO DA SETTIGNANO rose to such eminence as few of Donatello's scholars reached ; being endowed with his master's facility of execution, a very high finish of style, and a great delicacy and grace in composition. He was the son of a stone-cutter, named Bartolommeo di Francesco, called Ferro, at Settignano, near Florence, and was born in 1428 ; died Jan. 16, 1464. His brother Geri remained a mere hewer of stones, but Desiderio soon exchanged the mechanical for the artistic use of the chisel, and began his studies in Donatello's studio.

Many of his earlier works are unfortunately lost, but one masterpiece remains in the tomb of Carlo Marsuppini in Santa Croce. Marsuppini died in the year 1455 after a life of public eminence, as Governor of Genoa, Secretary to King Charles VI. of France, and then Secretary to Pope Eugenius IV. On his death, he was crowned with laurel at his funeral obsequies, and Desiderio sculptured his effigy reposing on a sarcophagus, supported by genii and adorned with sphinxes and arabesques. Two angels hold the festoons above the arch, and a charming *Maiden and Child* fill the lunette. The whole tomb is covered with ornament, but so harmonized and refined in taste that the effect is only an intense richness.

In the church of San Lorenzo is an altar in the chapel of



MONUMENT OF CARLO MARZUPPINI. By DESIDERIO DA SETTIGNANO.
In Santa Croce, Florence

the Sacrament, which was done by Desiderio; a lovely little Child Jesus stands upon it, which was so much esteemed that it was only shown on Christmas Day until 1677, when it was placed permanently on the altar.

The Palazzo Strozzi boasted until lately of a fine specimen of his work in the bust of Marietta Palli Strozzi, wife of Celio Calcagnini of Ferrara. It is most highly finished; naturally moulded and richly draped; the kind of base on which the bust rests is sculptured with recumbent figures and winged genii, in relief. This bust is now in France. Cicognara¹ attributes to Desiderio the beautiful base, covered with Harpies, which supports the bronze Bacchus in the gallery of antique bronzes at Florence; but the authorship is not certain. He made the base to Donatello's David which, from its description, seems to have been similar to that of the Bacchus, and has probably been adapted to it.

In 1453 he was made member of the Florentine Guild of "Maestri di Pietra." He married young, and died in 1464, leaving his widow with two children. He was buried in S. Piero Maggiore, and his tomb was covered with epigrams and sonnets, one of which, after saying "that Nature seeing his powers emulate her own, quenched the light of his genius," ends thus:

"Ma in van, perche costui
Diè vita eterna ai marmi, e i marmi a lui."

MICHELOZZO MICHELOZZI, son of Bartolommeo di Gherardo, born 1396, died 1472, (l) was not only scholar but friend of Donatello, whom he assisted in many of his most important works, being especially clever in casting bronze. He probably got his experience in this branch in the studio of Ghiberti, who was his first master, as his "denunzia" for

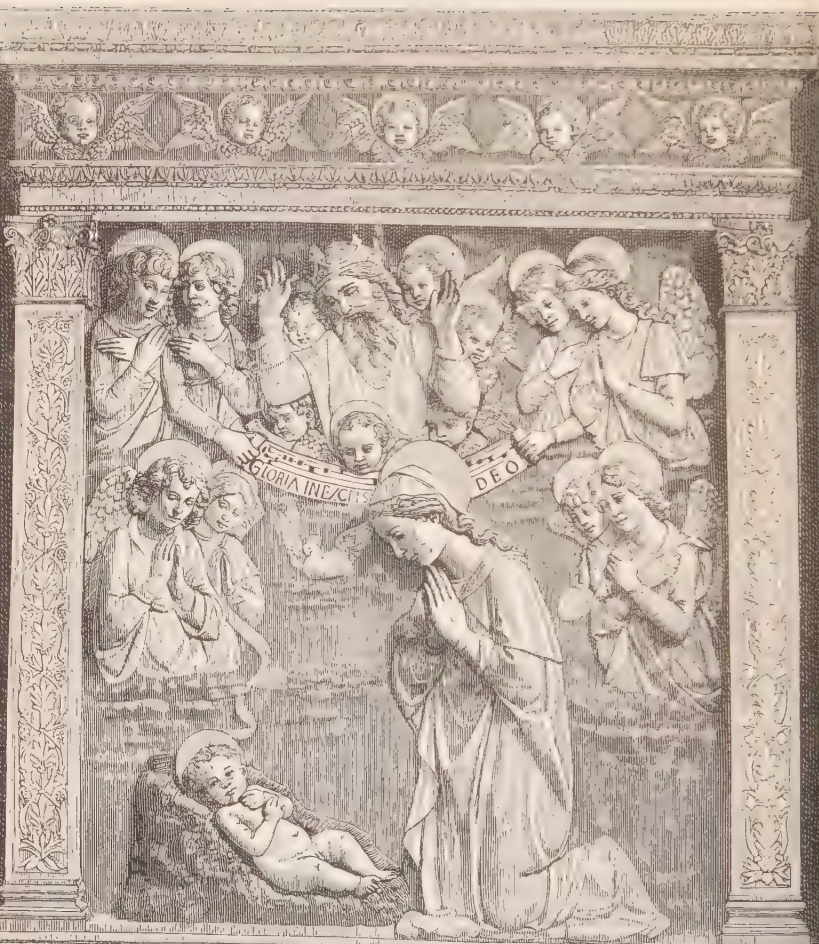
¹ "Storia della Scultura," vol. IV. cap. iii. p. 150—4.

1427 shows, for he mentions a credit he had with the Arte del Cambio for the statue of San Matteo, "*when he was with Lorenzo di Bartolo.*" In 1442 he was one of Ghiberti's assistants in casting the Baptistery doors, but he must have worked as a journeyman at that time, for he had many years before been associated with Donatello, whom he assisted in the tomb of Pope John XXIII. in 1426—28. There are several independent works in sculpture of Michelozzi in Florence. 1st, A silver figure of S. John Baptist, made for the Baptistery in 1452. This has been attributed to Pollajuolo, but the Preposto Gori, in his '*Monumenta Basilicæ Baptisterii Florentii,*' brings documents to prove the true author. 2nd, A round relief of St. John, in terra cotta, above the door of the Opera del Duomo; this, which is really by Michelozzi, has been placed in the stead of the marble relief of the same subject by Rossellino which is now removed to the Bargello. 3rd, A *graticola* (grating) of bronze, for the altar of the chapel of S. Stefano in the Duomo. 4th, The bell of the clock of Palazzo Vecchio, cast in 1453. He was employed by the Zecca between 1422—48, to cut the dies for the coins.

These few works, with some at Genoa which are not authenticated, and the sculpture in which he assisted Donatello, are the only proofs remaining of his skill in the art. His greatest fame was as an architect—Cosimo de' Medici having employed him to build a palace for him, now known as the Palazzo Riccardi in Via Cavour, a grand mountain of hewn stone,—and to replace the columns of the Cortile in the Palazzo Vecchio, which he erected one by one in such a way as not to endanger the safety of Arnolfo's building. These columns were decorated with arabesque reliefs in terra cotta on the occasion of the marriage of Francesco de' Medici with Giovanna d'Austria in 1565. He decorated several

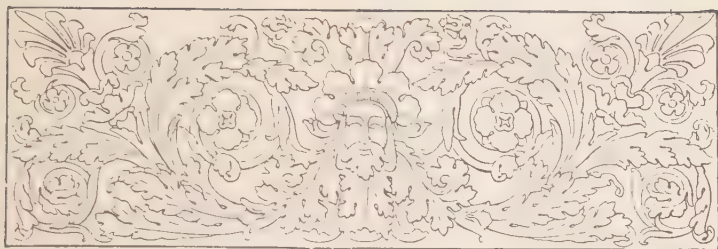
rooms in the palace with sculptured or moulded cornices and friezes. The Convent of San Marco was erected by him under the decree of Cosimo de' Medici and the bull of Pope Eugenius IV. Cosimo employed him in erecting his villa at Careggi and the one at Fiesole, since called Villa Mozzi. His buildings show the drawing of what was afterwards known as Renaissance style. They were more an Etruscan than Roman revival, however. He was employed as architect in Rome and other cities, was in office in the Opera of the Duomo as "proeditore" between 1446 and 1451. He died after a long and useful life, and was buried in San Marco on Oct. 7th, 1472. Fra Angelico has painted his likeness in the *Deposition from the Cross*, now in the Belle Arti, Florence. He is the figure with a black cap talking to Nicodemus.





VERBVM CARO FAT TV EST DE VIRGINE M

THE NATIVITY. BAS-RELIEF. BY LUCA DELLA ROBBIA. *In Florence.*



PART I.

MASTERS OF THE FIFTEENTH CENTURY.

CHAPTER I.

MINO DA FIESOLE.

IN the previous volume on the Italian Sculptors,¹ we have given a slight sketch of the rise of sculpture under the Pisani, and its development in Florence under the two great masters, Ghiberti and Donatello. From these two, each so excellent in art yet diverse in style, sprang two distinct schools. Donatello heads the earnest naturalistic school, which, blending a study of classic art with a true love of nature, brought forth such artists as Verrocchio, Luca della Robbia, Civitale, Jacopo della Quercia, and finally culminated in Michelangelo. Ghiberti's polished pictorial style, becoming imbued with the spirit of the Renaissance in its later phases, produced the decorous ornate works of Rossellino, Desiderio da Settignano, the Majani, Rovezzano and Sansovino. Yet the followers of Donatello, possessing a more perfect technical knowledge, want the spontaneous earnestness

¹ 'Ghiberti and Donatello.'

which is so charming in his own works, and Ghiberti's successors with more learning lack their master's intuitive perception and finished composition.

In Donatello's school live the free spirit of the Republic and a childlike devotion to nature; in that of Ghiberti's successors, the sophistication and pedantry of the Renaissance make themselves evident.

Among the masters of the fifteenth century who can scarcely be classed with either school is the purist Mino da Fiesole, who might be called the Fra Angelico among sculptors, so devotional and purely conceived are his works, and so delicate and soft his style. Although called Fiesolan, Mino was born in 1430-1, at Poppi in the Casentino, his father being Giovanni di Mini.¹ He was a scholar of Desiderio, or perhaps it would be more proper to say an associate, as the two artists were nearly the same age. He certainly followed the style of Desiderio, adding to it a higher finish, a less sophisticated manner, and the charm of his own pure, devotional mind.

His first known, independent work was the bust of *Rinaldo della Luna*, executed in 1461,² soon after which he must have taken his first journey to Rome, whither he went in 1463 to assist other sculptors in the pulpit of the Papal Benediction at St. Peter's. Here he so distinguished himself that the Cardinal Girolamo d'Estouteville employed him to sculpture the altar of San Girolamo, in the church of Santa Maria Maggiore. He executed some beautiful reliefs of scenes from the life

¹ We gather this from "il Libro della Matricola de' Maestri di pietra e legname," where he is called Minus Johannis Mini de *Popio*. In the tax-papers (*catasto*) of 1469-70 he declares himself 40 years of age.

² Milanese, 'Annot. Vasari,' vol. iii. p. 129.

of the saint, and also made a portrait bust of the Cardinal. The reliefs have disappeared. It is said that some figures from the altar are in the possession of Mons. G. Dreyfus in Paris.

When he returned from Rome, Mino matriculated in the "Arte de' Maestri di Pietra" in Florence, on the 24th July, 1464, after which he obtained several commissions in that city. Dietisalvi Neroni employed him to make a bust of himself in that same year, and the Fiesolan Bishop Salutati had previously given him the order to sculpture a monument to himself for the Duomo of Fiesole.

The Bishop died in 1466, in which year the tomb is dated, but the intensely life-like bust which forms part of the monument was probably made during the life of the Prelate. It is the most highly-finished, expressive piece of sculpture imaginable; a keen, nervous face, at once kindly and sharp, but intensely alive. The details of dress and decoration are highly finished to the most minute point. The tomb, which rests on ornate consoles above the bust, shows the same care, skill, and finish, and a degree of originality in composition, which proves that Mino was not a mere imitator.

In the same chapel of the Duomo of Fiesole, opposite this tomb, is an altar, which Mino also made for the Bishop Leonardo Salutati. The dossal is in three compartments, the Virgin and Child, with the infant St. John in the centre, and St. Lawrence and St. Remigius in the side niches. The lovely devotional face of the kneeling Virgin, the unconscious grace of the children playing at her feet, are most charming, while the saints are full of noble dignity and truth of modelling. In this work he seems to have wrought the marble till it became soft under his hands. No word can so well express this especial characteristic of Mino's handling as the Italian *morbidezza*.

By this time he had been twice married, his first wife being Francesca, daughter of a carpenter named Angelo, and his second, Giana di Giuliano d'Antonio. His first son Giuliano was born in 1466, and died in the same year. He was followed, however, by six brothers, who all lived.

Mino's next important work was the tomb in the Badia at Florence, of Bernardo Giugni, an eminent citizen and Florentine ambassador, who died 1466. A figure of Justice, very much in the style of Desiderio, fills the lunette of the arch above the sarcophagus on which the deceased is lying in effigy; the whole tomb is in relief on the wall of the church. The monks of the Badia were so pleased with this tomb, that they commissioned him in 1469 to sculpture a monument to the founder of their abbey, Count Ugo. The Count lived in the tenth century, and like most mediæval saints was converted from a worldly life by a vision. Having lost his way in a forest while hunting, he came one day to a forge on which the devil was beating out the black souls of the condemned like bars of iron. So horror-struck was Count Ugo, that he vowed himself to a life of penitence; forthwith sold his estates and built seven abbeys, of which the Badia was one. In the tomb which Mino sculptured to his memory, he followed very nearly the composition of the Giugni tomb, but in the place of Justice he placed Charity and a lovely Madonna and Child in the lunette of the arch. The whole tomb is highly ornate, and richly finished. He was paid 1600 lire for it, besides an additional sum on Jan. 4th, 1481, because he had made several accessories of marble instead of limestone.

In the same year, 1469, his old patron, Dietisalvi Neroni, desired him to sculpture a Madonna and Child, with St. Leonard and St. Lawrence in mezzo rilievo, which he intended

to place in the chapter-house of San Lorenzo, but at Neroni's death it fell into the hands of the "Dieci di Balìa," in the name of his creditors, and was placed in the sacristy of the Badia, the monks of the order paying Mino, on Oct. 13, 1470, thirty-two large gold florins, which were still due to him, and they took off part of the rent of his house which belonged to the monastery.¹ The relief is now over a private altar in the convent.

In 1471 Nino's second journey to Rome took place, Cardinal Barbo having employed him to make the tomb for his uncle,—that vainest of Popes, Paul II. His design was extremely rich, the whole work being covered with ornamentation, in the shape of winged boys, arabesques, and scrolls. The sarcophagus on which the effigy of the Pope reclined, was covered with Scriptural and allegoric reliefs. The columns which supported the arch above were adorned with saints in niches, the lunette was filled with bas-reliefs of the Last Judgment and the Resurrection, the Creation of Eve and the Temptation, besides figures of Faith and Charity in relief. In the first-named, Paul II. and the Emperor Frederick III. are being introduced into heaven by St. John the Baptist.

The church of Santa Maria in Trastevere at Rome has a beautiful tabernacle by Mino. Two angels sustain a little bronze door which closes the receptacle for the holy wafer. Above it Christ, with the cross in His hands, holds a chalice from which emanates flame. The arch which surmounts this is supported on Corinthian pilasters, and adorned with cherubs' heads. There is an architrave similarly sculptured, two statuettes in niches, and a tympanum in which is a dove, emblem of the Holy Spirit. It is inscribed, "Opus Mini." In the same year,

¹ Milanese, 'Annot. Vasari,' vol. iii. p. 120 note.

1471, Mino sculptured a similar tabernacle for the Duomo of Volterra ; he also made one for the nuns of Sant' Ambrogio. In this, instead of Christ holding a vase of flame, the Infant



BUST OF NICCOLÒ STROZZI. By MINO DA FIESOLE. *In the Berlin Museum.*

Jesus arises from the chalice ; and the gradino has a relief of the miracle of the Sacrament. The nuns were so pleased with this highly-finished work that they paid without demur the full price demanded, 160 florins. The tabernacle is now in

the chapel of the Novitiate in Santa Croce, where it was placed in 1815.

The year 1473 is marked by two important works, one at Perugia, whither he sent an altar-piece for the chapel just erected in the Duomo by the Baglioni family. The dossal is in three compartments, divided by pilasters, and finished with architraves, cornices, and gradini, all adorned with delicate sculpture. In the centre is a Pietà, in a tabernacle; four angels surround it in attitudes of adoration; beneath this is an Infant Christ. The side compartments have alti-relievi representing St. John the Baptist and St. Jerome. The eyes, hair, and borders of the drapery of these statues show traces of colour and gilding, as do many of Mino's works. The reliefs which he contributed to the pulpit at Prato date from this same year. The commission was given to him and Antonio Rossellino; Mino's share was two compartments with reliefs from the life of St. John the Baptist, but the work falls far below his usual excellence.

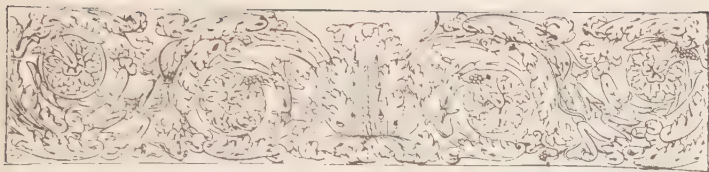
There are several portrait busts attributed to Mino in the National Museum of Florence, amongst which are those of Rinaldo della Luna, Piero di Lorenzo de' Medici and his wife, and Dietisalvi Neroni, with the relief profiles of Gian Galeazzo Sforza and Federico, Duke of Urbino. There is also a charming round relief of the Virgin and Child. A fine bust of Niccolò Strozzi is in the Berlin Museum.

Mino died on July 11, 1484, from injuries received in trying to move some heavy marbles. He was buried in Sant' Ambrogio.¹ In his will he left his design for the façade of the Duomo of Florence to the Opera del Duomo.

¹ From the 'Libro de' Morti,' cited by G. Milanesi, in 'Annot. Vasari,' vol. iv. p. 125.



ANDREA DEL VERROCCHIO.



CHAPTER II.

ANDREA DEL VERROCCHIO.

ALTHOUGH a man of versatile talent, being at the same time a goldsmith, sculptor, *intagliatore*, painter, and musician, Andrea del Verrocchio was not endowed with genius, and did not achieve great excellence in any branch. He is more famous as being the master of Perugino and Leonardo da Vinci, who soon soared beyond his instructions, than for any great work of his own. He was born in 1435, being the son of Michele di Francesco di Cione, a baker, and Nannina his second wife. The artistic talent does not seem to have been hereditary, Andrea being the first artist of the family, and his brothers following other trades. A nephew and grandnephew were, however, painters, probably his followers. The name "del Verrocchio" was probably given to him from his having studied gold working with a certain Giuliano Verrocchi.¹ Baldinucci, quoting an old MS. of the Strozzi family, asserts that Verrocchio was a scholar of Donatello; and the fact that he helped that master in the marble *Lavabo* of the sacristy of San Lorenzo renders the assertion probable, although there is no other positive

¹ Milanesi, from 'Del Migliore *Riflessioni al Vasari*,' MS. Magliabecchian Library, Florence.

proof, and his works furnish no internal evidence of style. It would seem that he was in early life apprenticed to Verrocchio the goldsmith, and began painting later, but did not follow out the career, for he soon relinquished the brush for the chisel. There might be a little truth in Vasari's story that he gave it up in anger because his pupil Leonardo had so soon surpassed him in excellence, as his well-known angel in the *Baptism of Christ* at the Belle Arte remains to prove. He may have recognised the fact of the mediocrity of his own talent by that incident, and in a moment of discouragement made a rash vow not to paint again. That he was of an impulsive, hasty disposition is shown by an incident of his youth. When he was seventeen years of age (1452) he was with several companions outside the walls near the Porta a Pinti, when they began to throw stones, and Andrea so injured a boy named Antonio di Domenico that he died a few days afterwards. It was not till 1453 that he was absolved from homicide.¹

Although Vasari speaks of chalices and buttons for *piriali*, worked by Verrocchio in his youth, the earliest documentary evidence we have of his employment in metal-working is the commission, dated Sept. 10, 1468, for the ball to be placed on the cupola of the Duomo. It was completed in 1471, and weighed 4368 Tuscan lbs. It was not placed, however, till May 27, 1472, when it was drawn up to its position, and next day, "at the ninth hour was fixed in the name of God."² This ball was struck by lightning on Jan. 17, 1600, and fell into the piazza. It was replaced by a larger one made by Bronzino in the time of Ferdinand I.

¹ 'Libro delle Provisioni della Repubblica di Firenze,' anno 1453, a. c. 23 *tergo*.

² Taken from the 'Diary of Luca Landucci.' MS.

In 1472 Verrocchio was called on to make the tomb of Piero and Giovanni de' Medici, sons of Cosmo, which consists of a simple porphyry sarcophagus, adorned with bronze tablet and foliage, and a finely-wrought rope network in bronze. It stands in the sacristy of San Lorenzo. During the next year he was called to Prato to adjudicate the value of the pulpit made by Mino of Fiesole and Antonio Rossellino; and in 1474 he and other artists were requested to send in models for the sepulchre of Cardinal Niccolò Forteguerri at Pistoja. The model¹ of Verrocchio gave the greatest satisfaction, but the price he asked was too high, and while the Council was deliberating whether they would pay his terms Piero del Pollajuolo sent in a model, which was seen and approved, just after Verrocchio had obtained the commission. The family of the Cardinal made efforts to put off Verrocchio, but they did not succeed, for Andrea was certainly the author of the statue of *Hope* and the relief of the *Almighty surrounded by Angels* which adorn the monument. The tomb was finished by Lorenzetto, or Lorenzo Lotti, and Gaetano Mazzoni, and is, as may be imagined, a heavy and inharmonious work.

In this year, 1474, Verrocchio cast a bronze bell, worked out with bas-reliefs, for the abbey of Montescalari; so it is evident that if, as Mr. Perkins asserts,² his journey to Rome took place between 1474-76, it must have been after this date—probably in 1475—during which no works are chronicled in Florence.

He was called to Rome by Pope Sixtus IV. to cast some statuettes of the apostles in silver for the papal chapel. These, as well as almost all his works in metal, have disappeared.

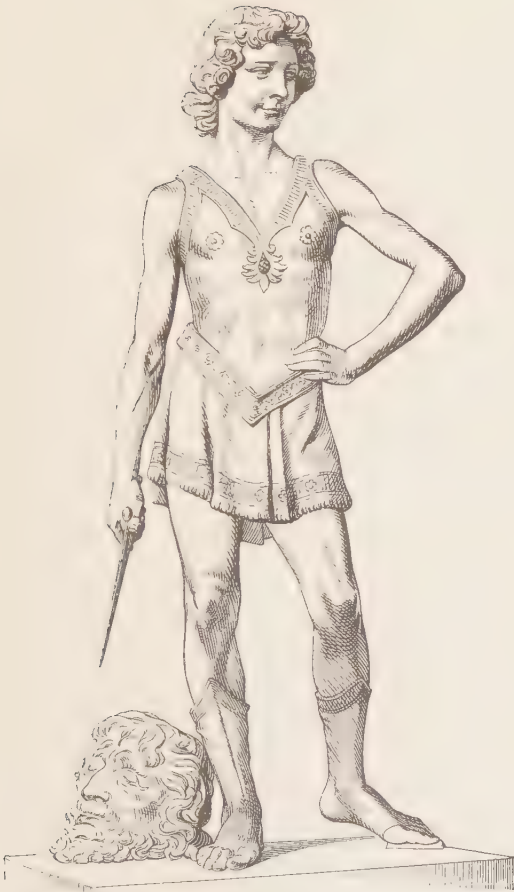
¹ Now in the South Kensington Museum.

² Perkins's 'Tuscan Sculptors,' vol. I. ch. vi. p. 177.

It is said by Vasari, and repeated by most authors, that whilst in Rome he sculptured a monument in Santa Maria sopra Minerva to Selvaggia, the wife of Francesco Tornabuoni, who died in child-bed ; of which monument, the relief representing the scene of the death-bed is now, by some strange chance, in the Bargello of Florence. Sig. G. Milanesi¹ proves that some mistake exists with regard to this relief and tomb. There were only two of the family Tornabuoni named Francesco, one of whom died in 1436 while Verrocchio was an infant ; and the other died in 1484, his wife Marietta Valori surviving him. Baron Reumont supposes the tomb, if made, was to Francesca di Luca Pitti, wife of Giovanni Tornabuoni ; basing his theory on a letter written from Rome by Giovanni to Lorenzo il Magnifico, announcing the death of his wife in child-bed on Sept. 24, 1477 ; but whether Verrocchio's relief was ever sent to Rome, or whether the tomb was erected in the church of Santa Maria sopra Minerva, there is nothing to prove. Vasari might have confounded his account of it with the tomb of Giovanni Francesco Tornabuoni, erected in that church by Mino Fiesole. Verrocchio's relief, whether or not it was used for the purpose designed, is decidedly one of his best works in marble. With all his faults of style and hardness of execution, he has in this attained to a great expression of passion. The dying woman is supported on her couch, and her friends give way to unrestrained grief around her. If Reumont's theory be true, this work cannot be dated before 1478 ; consequently the bronze *David* of the Bargello, which was made in 1476, must have been cast two years previously.

This is a very weak conception, though animated and life-like. The shepherd hero is small and meagre in his

¹ 'Annot. Vasari,' vol. iii. p. 360.



DAVID. Bronze Statue by VERROCCHIO. A.D. 1476.
In the National Museum, Florence.

proportions; his thin face overpowered by a profusion of curls. Scriptural tradition is defied by his being represented in a corslet; and the left hand resting on the hip gives a flippant attitude very much at variance with the subject. A far better specimen of Verrocchio's genius is the bronze boy with a dolphin, now on the fountain in the Cortile of the Palazzo Vecchio, Florence—a charming bit of modelling.

A little later he took his part in decorating the beautiful silver altar of the Baptistery of Florence, for which he modelled the compartment of the *Decollation of St. John the Baptist*; and in 1471 he had begun the bronze group of *St. Thomas feeling the wounds of Christ*, which was placed in a tabernacle made by Donatello on the front of the church of Or San Michele. It was originally intended that Donatello should sculpture the group for this niche; but there had been a division of opinion among the consuls of the Guild of Merchants, who gave the order; some wishing Ghiberti to have the commission, others Donatello. The dispute remained undecided during the lifetime of the two artists, and was afterwards given to Verrocchio. The group is a fair specimen of his style, being crude and hard, and yet not devoid of expression. It was not finished till 1483, when he was paid 800 large florins for it.

In 1479 the Venetian Senate sent for Andrea Verrocchio to cast an equestrian statue in bronze of their general, Bartolommeo Colleoni, one of the most famous Condottieri of the time, and the most formidable enemy of the Visconti of Milan.

Colleoni at his death at Bergamo, in 1476, left his possessions and 216,000 gold florins to the Venetian Republic on condition that his equestrian statue should be erected on the Piazza of St. Mark. The Senate kept the letter of the will, but evaded the spirit, by having it placed on the Piazza of

the "*School of St. Mark*," an old law forbidding them to encumber the piazza of the church of that name.

Verrocchio, who had while in Rome studied very closely the statue of Marcus Aurelius and other antiques, set to work with great energy, and had modelled a very fine horse, when hearing that the Senate intended Vellano of Padua, Donatello's pupil, to make the rider, Verrocchio gave way to one of his passionate impulses, and breaking up his model, returned to Florence. After forbidding him to again enter Venetian territory—to which decree Verrocchio sent a very independent answer—the Senate revoked their edict and recalled him, doubled his pay, and promised him entire supervision of the work.

So Verrocchio patched together his broken model, and returning to Venice, cast his horse; but exposing himself to extremes of heat and cold in the process, he took a chill and died, leaving Lorenzo di Credi, his favourite scholar, as his executor, to finish the work. This wish, however, the Senate disregarded; and by their order the statue was completed by Alessandro Leopardo, who was from that time known as Alessandro del Cavallo. The whole statue is very imposing, great power and firmness are expressed in the fearless visage and stalwart limbs of Coleoni; but the only part to which Verrocchio can lay claim is the modelling of the horse, which shows a direct study of the antique.¹

Not confining himself to the more durable materials of marble and bronze, Verrocchio did not disdain to model in wax. Several of those curious effigies in wax, richly clad in the costume of the time, which were hung up in crowds round

¹ An illustration of this statue will be found in the account of Verrocchio in Miss Catherine Mary Phillimore's '*Fra Angelico*,' p. 104.

the miraculous altar in the church of the SS. Annunziata as votive offerings, were his work.

The three *ex votos* of Lorenzo de' Medici, made on the occasion of his escape from the Pazzi conspiracy, are men-



BOY WITH DOLPHIN. By VERROCCHIO.

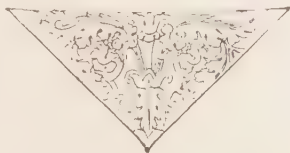
Figure on top of Fountain in the Court of the Palazzo Vecchio, Florence.

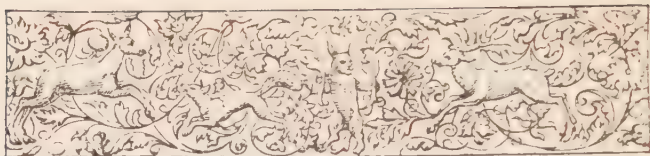
tioned as Verrocchio's masterpieces in this style. He was assisted in these by his friend Orsino, a famous worker in wax. One of them was dressed in the clothes which Lorenzo wore at the time of the conspiracy.

Verrocchio also made several crucifixes in wood, and worked in terra cotta. A fine crucifix in terra cotta by him is in the South Kensington Museum. Nor did he disdain to fashion the figure of a boy to strike the hours on the clock of the Mercato Nuovo. It is believed that he was the first sculptor who cast moulds in plaster of Paris. So much did he use his new invention that it became a fashion in Florence to have a cast of the features of the dead taken in plaster; so that every house had a collection of "perates" more awful than beautiful. The ancients also used gypsum in casting moulds, so that this was probably one among the many classical revivals of the age.

After Verrocchio's death, in 1488, his disciple Lorenzo di Credi brought his remains back to Florence, and buried them in the church of Sant' Ambrogio, in the sepulchre of Ser Michele di Cione.

The list of his pupils contains several famous names—Pietro Perugino, Leonardo da Vinci, and Lorenzo di Credi, painters; Francesco di Simone, Donatello's nephew, and Nanni Grosso, sculptors; besides Agnolo di Polo, a worker in terra cotta.





CHAPTER III.

MATTEO CIVITALI AND VITTORE PISANO.

MATTEO, son of Giovanni Civitali di Lucca, was one of the finest sculptors of his age, although from the fact of his best works being localized in a country town off the beaten track of tourists, he is not so well known as he deserves to be. It is not certain whether he was an offshoot of the Florentine or the Sienese school. Vasari says he was pupil of Jacopo della Quercia, but chronology forbids the supposition, as Matteo was only born in 1435, three years after Della Quercia died. It is probable that he had his artistic training in Florence, where Ghiberti, Donatello, and the Della Robbias still laboured.

Civitali's first independent work was the tomb of Pietro da Noceto, in the cathedral of Lucca, which was finished in 1472. The similarity of this to Desiderio's tomb of Marsuppini, in Santa Croce, has been taken as a proof of his Florentine training. Florentine artists were called in to value this tomb, and Antonio Rossellino esteemed it at 450 ducats. There is, however, only a note of payment of 350 for it to Civitali.

In 1478 he adorned with marble sculpture the choir of the Duomo of Lucca, but when the choir was destroyed the

relie's were removed to the sanctuary. A similar fate befell an altar-piece which Civitali was employed by Domenico Bertini, of Galliciano, to make for the chapel of the Sacrament in the Duomo: only two angels remain of this work.

His *capo d'opera* was the marble temple which contains the Volto Santo in the Duomo of Lucca. The contract was made on January 19th, 1482, between Domenico Bertini and Matteo Civitali; the architect being bound to erect an octangular marble temple with a statue of *St. Sebastian* within thirty months, the price fixed being 750 ducats, besides a walled orchard and house in Lucca. Architecturally, this miniature temple is a very beautiful specimen of pure Renaissance style;¹ the statue of *St. Sebastian* is full of feeling. It is said that Perugino admired it extremely. The altar of *St. Regulus* in the same church was sculptured in 1484, and is a lovely specimen of Civitali's style. Life-size statues of *St. Regulus*, *St. Sebastian*, and *St. John the Baptist* stand in three niches. The pedestal is wreathed with flowers and fruit, and beneath the niches are three reliefs of scenes from the lives of the respective saints. Four fine brackets sustain the sarcophagus with the recumbent effigy of the bishop. A statuette of the *Virgin and Child* in a niche surmounts all.

In 1486 Civitali made a compact to adorn with marble sculptures the twenty-two altars of the Duomo of Pisa, which were hitherto of stucco. He was paid ten gold florins on account, but though other payments are chronicled he did not finish the undertaking, but handed his designs to other sculptors to execute.

He was almost an old man when he was called to Genoa

¹ This tabernacle has since been overladen with gilding which quite destroys the purity of effect.

in 1496 to decorate the chapel where the ashes of St. John the Baptist repose. For this he sculptured six beautiful statues, life-size, of *Adam*, *Eve*, *Zachariah*, *Elizabeth*, *Habakkuk*, and *Isaiah*. The Zachariah is especially fine and noble. In the lunettes above Isaiah, Eve, and Elizabeth, were reliefs of scenes from the life of the Baptist.

The Uffizi Gallery of Florence possesses a lovely relief of *Faith*, full of earnest religious feeling ; a charm which some of his works possess in an intense degree. He died on October 12th, 1501, leaving a son Niccolò, who followed his father's art. Others of the Civitali family have been also noted as sculptors and architects.

VITTORE PISANO, called Pisanello, although he styled himself *Pisanus Pictor* and was celebrated for the excellence of his frescoes, has nevertheless a place in these pages due to his fame as a medallist. Indeed the art of casting medallions, which had died out since the days of the Romans,—if we except the quasi-classic coins of Frederick II. at Naples in the twelfth century—revived in Vittore Pisano, whose long line of followers has given to Italy a collection of medals, almost equal in art to those of the Roman Empire. Vittore was a Veronese, born 1380 (!) ; died about 1456.

Vasari says he studied painting under Andrea del Castagno in Florence, but this is not proved by any trustworthy evidence. All his earlier career seems, however, to have been given to painting. He finished some frescoes commenced by Gentile da Fabriano in San Giovanni in Laterano at Rome, and adorned the Pellegrini chapel in the Church of Sant' Anastasia at Verona, with some very characteristic frescoes of the lives of *St. Eustace* and *St. George*. A

tempera painting of *St. Anthony and St. George* by him is in the National Gallery. This and a portrait of Leonello d'Este, in the possession of Commendatore Morelli at Milan, are his only known panel pictures.

We have principally to treat of his genius in the plastic art, and cannot do better than quote the words of Monsignor Giovio, who writes thus to Duke Cosimo. Speaking of Vittore Pisano, he goes on to say :—

“ He was still more excellent in the art of bas-reliefs, which is esteemed very difficult by artists, as being a mean between the plain surface of a painting and the round of a statue. We see, however, from his hand, many rare medallions of great princes, made in a grand form and of the exact size of the reverse which Guido has sent me of the horse in armour. Amongst these I have that of the great king Alfonso with his long hair—on the reverse is an ambuscade of soldiers ; that of Pope Martin, with the arms of the Colonna for reverse ; that of Sultan Mahomed, who took Constantinople (he is represented on horseback, in Turkish dress, and holds a whip in his hand) ; Sigismondo Malatesta, with a reverse of Madonna Isotta of Rimini ; and Niccolò Piccinino with a long cap on his head, and the before-mentioned reverse of Guido, which I return. Besides this, I have a most beautiful medallion of Giovanni Paleologus, emperor of Constantinople, with that curious Greek hat which the emperors used to wear. This was made by Pisano when he was in Florence, at the time of the Council of Eugenius which the said Emperor attended. The reverse is the cross of Christ, sustained by two hands, meaning the Latin and the Greek Churches.”

It seems that Giovio has not quite well described the reverse of this coin, which, as it is engraved by Maffei

(‘Verona Illustrata’), shows the emperor on horseback, adoring a cross planted on a rock. The gallery of Florence possesses this medallion in gold; it weighs two Tuscan pounds five ounces. It is looked on as unique, the one which was in the National Museum at Paris having disappeared. The following is a list of all the signed and authenticated medallions of Vittore Pisano, who became the portrayer of almost every contemporary Italian prince :—

1. Niccolò Piccinino.
2. Lionello d’Este (*four different medals*).
3. Sigismondo Pandolfo Malatesta (*two medals*).
4. Pietro Candido Decembrio.
5. Vittorino da Feltre.
6. Filippo Maria Visconti.
7. Giovanni Paleologus (*coined 1438*).
8. Alfonso V. of Aragon (*two medals, one dated 1448*).
9. Francesco Sforza.
10. Giovan Francesco Gonzaga.
11. Cecilia Gonzaga (1447).
12. Lodovico III. Gonzaga.
13. Malatesta IV. Novello.
14. Inigo d’Avalos.
15. Tito Vespasiano Strozzi (*a very large medallion of square form. It is, however, doubtful if this was the work of Pisano, the age of Tito Strozzi, as he is represented, being much beyond what he would have been in Pisano’s lifetime*).

The medal of Filippo Maria Visconti (No. 6) has a very enigmatical reverse, which has never been interpreted. It is a warrior on horseback, and two other horses, one of which is ridden by a page. In the background is a city on a hill, thought to be Genoa, and a nude figure with a lance in his hand. His reverses were always more or less mystical and poetical in conception; in some of them the art is extremely fine, and true in outline.

Vittore also made a medallion with his own likeness; in



Obverse.



Reverse.

MEDAL OF SIGISMONDO MALATESTA. By VITTORE PISANO. From the Armand Collection, A.D. 1445.

which his head is uncovered. Another medallion portrait of him exists with a cap on the head and a garland of laurel on the reverse ; it is said to be the work of Francesco Corradini.

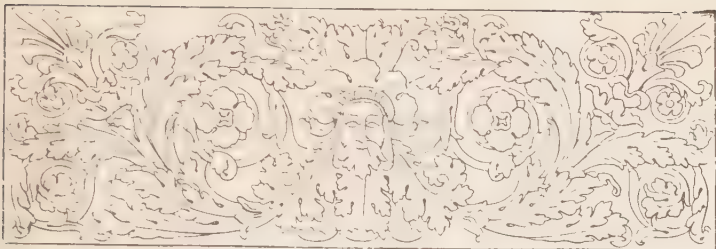
That Vittore was much esteemed by his contemporaries is evident from the fact that Guerino Vecchio and Tito Vespasiano Strozzi celebrated his genius in poems. He is sometimes called "il Pisano di Guerino," from the first-named author. The title of Strozzi's poem published by Aldo is 'Ad Pisanum Pictorem,' and begins

"Statuariumque antiquis comparandum."

A certain Bartolommeo Facio wrote a book in 1466 called 'De Viris Illustribus,' in which Vittore is much praised. Vasari, who was not very well informed about artists beyond the bounds of Tuscany, took his information from a Veronese author, Fra Marco de' Medici, and from the 'Italia Illustrata' of Biondo di Forli.

The school of medallists and cameo workers which Pisanello left behind him was very large. The art flourished in most of the cities of Italy during the fifteenth and sixteenth centuries, and many famous names are on the list, such as Bono Ferrarese, Caradosso, Corradini, Domenico dei Cammei, the Pollajuoli, Benvenuto Cellini, and Jacopo Callot, a Frenchman by birth, who was patronized by the Medici.

A few medallions by Vittore Pisano and casts of several others may be consulted in the South Kensington Museum.



PART II.

THE ARTIST FAMILIES OF THE FIFTEENTH CENTURY.

CHAPTER I.

THE ROSSELLINI.

IF Niccola Pisano reigning alone and supreme may be called the Emperor of Art in the thirteenth century, Donatello and Ghiberti were rival kings, presiding over a large aristocracy of artists in the fourteenth. But in the fifteenth century there was a very commonwealth of art, whole families rising to such excellence as would have given them dazzling fame had they been less numerous. It was at this time that the works of fresco and sculpture multiplied so greatly that every church, and palace, and even each private citizen's house, became a shrine of art, and Italy laid up a store of beauties, which rendered her rich even in her fallen days, and which are the brightest decorations of her new life. There were the Ghirlandaji, the Pollajuoli, the Della Robbias, the Majani, the Rossellini, the San Galli, the Del Tasso

family, all in Florence; the Civitali in Lucca; and the Ferrucci of Siena, each emulating the rest in every form of art.

In so limited a space it is quite impossible to give anything like serious biographies of this illustrious multitude. A few guides to their chronology and a mention of their principal works will be all that we can allow ourselves. The Ghirlandaji and Pollajuoli have been treated of elsewhere,¹ but the Rossellini, Della Robbias, and Majani have won a prominent position in the history of sculpture.

THE ROSSELLINI

were a family of five artistic brothers—Domenico (born 1407), BERNARDO (born 1409, died 1464), Giovanni (born 1417, died 1496?), Tommaso (born 1422), and ANTONIO (born 1427, died 1479).² They were the sons of Matteo di Domenico Gambarelli, the name Rossellino being only a bye-name.

Bernardo rose to great eminence as an architect under Pope Nicholas V. For him he built palaces at Orvieto and Spoleto, baths at Viterbo, restored the Vatican, and commenced the basilica of St. Peter in Rome.

He almost built the town of Pienza for Pope Pius II., who was born there, and was desirous of beautifying his native city. By Bernardo's plans it was enriched with several fine Renaissance public buildings.

He also erected the Piccolomini, Nerucci, and Spannocchi palaces at Siena.

His fame as a sculptor rests chiefly on his monuments to

¹ In 'Fra Angelico,' by Miss Catherine Mary Phillimore.

² These dates of birth are taken by Sig. M. Janesi from the tax papers of Matteo Gambarelli.

Leonardo Bruni in Santa Croce, and *La Beata Villana* in Santa Maria Novella, both in Florence. Leonardo Bruni was a jurist and Greek scholar, who at his death in 1444 held the office of chancellor to the Florentine Republic. His tomb is a very finely-executed piece of sculpture, though in composition it resembles many other monuments of the time: angels holding a scroll, and a pull over the recumbent figure on the sarcophagus.

The Beata Villana was a Florentine saint who died in 1360. She was the daughter of a rich merchant; and after having lived a very religious life in her childhood, married a worldly youth of the family of Benintendi, and in her new life of pleasure forgot her piety. One day, when dressed for a feast, she was horrified to see in her mirror a demon's face reflected instead of her own. On consulting other mirrors they all showed the same hideous features. She immediately put on the hair shirt of her girlhood, and went to the church of Santa Maria Novella to confess her sins, living from that time a life of penitence, prayer, and charity. Many marvellous stories of her visions and miracles are told. Her grandson commissioned Bernardo Rossellino to sculpture her tomb. The contract was signed June 12, 1451, and Bernardo was bound to finish the work by October of the same year, or to be fined 20 florins. The sum stipulated as payment was 250 lire. One hundred lire more were added for an arch and two marble *stipiti*.¹ The tomb is a very good specimen of his skill. Above the sleeping saint, angels hold aside a curtain, and beneath this two angels support a crown of light.

A remarkably delicate bust of *St. John the Baptist* and a portrait bust of *Battista Sforza* in the Bargello are attributed

¹ Cicognara, 'Storia della scultura,' vol. IV. ch. iii. pp. 148-9, note.

to Bernardo. He died in 1464, and was buried in the Duomo of Florence.

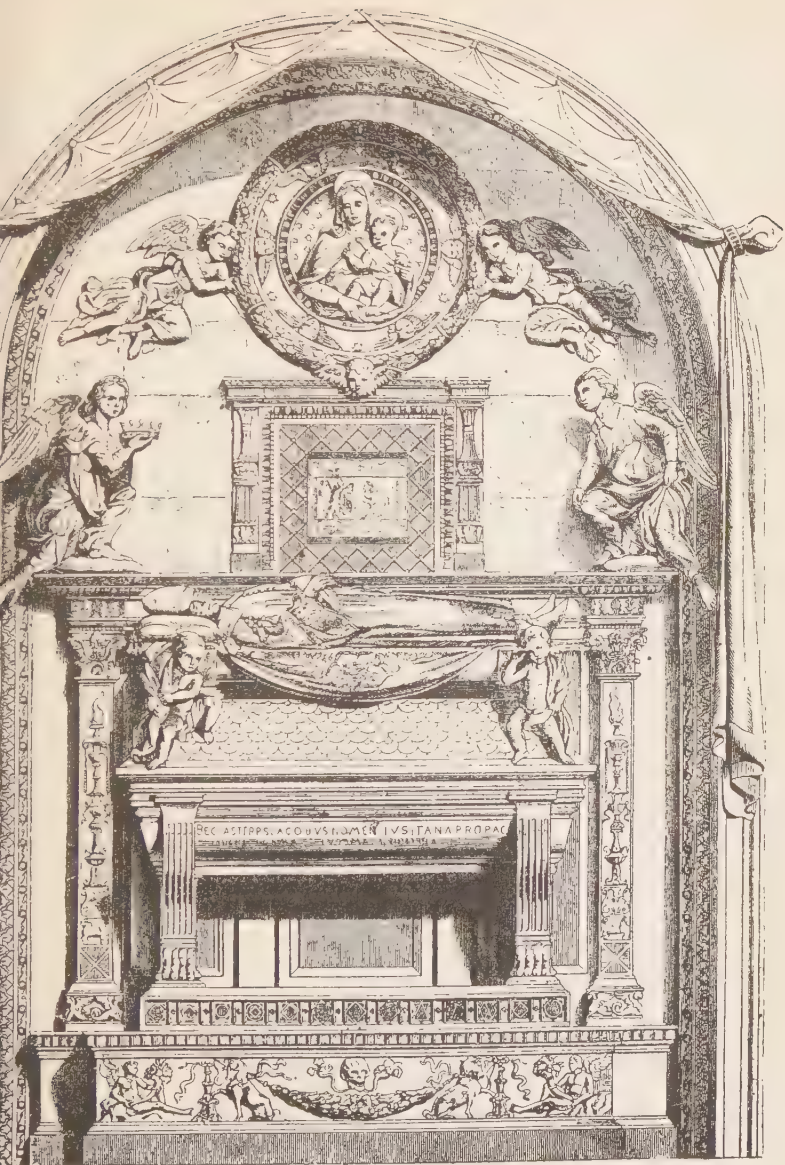
His youngest brother, Antonio Rossellino, eighteen years his junior, was by far the most famous sculptor of the family; in him the finish and delicacy so characteristic of the artists of the age was carried to its highest excellence. He is said to have been a pupil of Donatello, but he formed a style of his own by blending the pictorial manner of Ghiberti with his master's realism, and adding a technical excellence which for fineness and delicacy of handling surpasses both. Yet he never achieved any works which have the power and rugged force of Donatello's, or the noble grace of Ghiberti.

The church of San Miniato has a charming tomb to Cardinal Jacopo di Portugallo sculptured by him. Mourning genii weep at the head and foot of the young cardinal lying on his sarcophagus, and two kneeling angels, one of whom holds the crown of virginity, are beneath them. A lovely Madonna and Child in alto-rilievo form a roundel beneath some too-heavy looped curtains above the tomb.

The cardinal died in 1459. Antonio had the commission for the tomb in 1461, the price fixed being 425 gold florins. It was finished in 1466.

When it was erected, the Duke of Amalfi, who was one of the Piccolomini family, admired it so much that in 1466 he ordered a precisely similar monument in memory of his wife, the daughter of Ferdinand I. king of Naples. This is in the church of Santa Maria di Monte at Naples; and is almost a replica, except that a beautiful relief of the Resurrection is added. Antonio did not live to finish this, and his heirs were called on to refund fifty florins of the price to pay other artists.¹ The same church has another bas-relief of the

¹ Milanese, 'Annot. Vasari,' vol. iii. p. 95, note.



MONUMENT OF CARDINAL JACOPO OF PORTUGAL. By ANTONIO ROSSELLINO.
In San Miniato, near Florence. A.D. 1461-66.

Nativity by Antonio. The influence of Ghiberti is visible in this truly pictorial sculpture : the Madonna adores the Holy Child beneath the lowly shed ; outside two shepherds gaze at the guiding star ; while in the clouds above a lovely group of angels with arms entwined dance and sing with exquisite grace and spirit. Cherubs' heads and statuettes of saints and evangelists surround and complete the delicately-sculptured work.

Antonio's best qualities may also be seen in the three reliefs which he contributed to the pulpit in the Duomo of Prato in 1473. They represent two scenes from the *Life of Stephen*, and the *Assumption of the Virgin*.

The Florentine gallery of sculpture contains three or four of his works, viz. :

1. A charming circular relief of the *Madonna adoring the infant Saviour*. Here, again, Ghiberti's style is suggested in the perspective of the landscape background, and the shepherds playing their flutes in the distance. A beautiful cornice of angels' heads surrounds the composition. There is a slight want of grace about the Child ; the Virgin has sweet, placid features ; the flesh is polished to an extreme degree of softness.

2. A bust of *Matteo Palmieri*, signed "opus Antonii Ghamberelli, 1468," which is very lifelike. The surface of the marble is injured by some centuries of exposure above the door of the Casa Palmieri, at the Canto alle Rondine, near Santa Croce, where it was first placed.

3. A statue of the youthful *St. John*, which once stood on the door of the Opera di San Giovanni, near the Duomo at Florence.

Empoli, a small town in Tuscany, boasts of a statue of *St. Sebastian*, which was executed by Antonio in 1457 for the Company of the Annunciation of that town.

In the church of San Giorgio at Ferrara is a magnificent monument to Bishop *Lorenzo Roverella*. This has been hitherto attributed to Ambrogio da Milano, but the books of administration of the monastery of San Bartolommeo, No. 23, A.D. 1470-76, prove the commission given to Rossellino by Fra Niccolò Roverella, abbot of the convent, and the price fixed was fifty florins of gold.

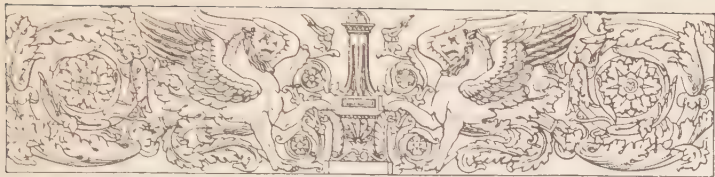
Before 1478 the fine relief of the *Maidonna and Child*, in an almond surrounded by cherubs, was executed for the Nori family. It is in the column above the holy water vase at Santa Croce, and was placed in memory of Francesco Nori, or Neri, who was killed in the Duomo by one of the Pazzi conspirators, when Nori flung himself in the way and caught the blow which had been intended for Lorenzo. Leo X., Lorenzo's son, granted an indulgence to all who should pray for the soul of Francesco.¹

Antonio Rossellino died presumably about the year 1479, aged 51, the last entry of his tax to the Arte de' Maestri having been paid in 1478. He was often called Antonio del Proconsolo, because his studio was in the street near the Proconsul's office, now called Via del Proconsolo.

¹ Nori was killed in 1478, but it is supposed he had ordered the monument in his life-time, as Antonio did not live long enough to execute it after his death.



LUCA DELLA ROBBIA.



CHAPTER II.

THE DELLA ROBBIA FAMILY.

DURING nearly a century the name Della Robbia shone in the annals of sculpture, or rather of the plastic art, for the especial branch of art which takes their name is not truly sculpture, but glazed terra cotta. The legitimacy of the Della Robbias' art, or how far the colouring of sculpture is detrimental to its purity, is still an open question. Setting aside the consideration of colour, Luca della Robbia, the first and greatest of his race, was a true artist, as is shown by his early works in marble, and the charming grace and sweetness of his enamelled Madonnas.

He was born about 1400 in the Via Sant' Egidio, Florence. He afterwards bought a house in Via Guelfa,¹ which remained for some centuries in his family. Vasari makes much of his good education, saying, "He was not only taught to read and write, but even learned arithmetic!" Apprenticed to a goldsmith in his boyish years, he first learned to model in wax, but then his "spirit growing stronger" (*cresciutogli l'animo*) he began to try more ambitious works in bronze and marble. Baldinucci says he studied sculpture under Ghiberti, but there are no documents to show this, and his style

¹ Gaye, 'Carteggio inedito,' vol. i. pp. 183-186.



DANCING BOYS. Bas-relief in Marble for the Organ Gallery in the Duomo of Florence
A.D. 1431. By LUCA DELLA ROBBIA. *In the National Museum, Florence.*



THE SINGERS. BAS-RELIEF IN MARBLE FOR THE ORGAN GALLERY OF THE DUOMO AT FLORENCE.
A.D. 1431. BY LUCA DELLA ROBBIA. *In the National Museum, Florence.*

shows no trace of that master's influence. His first important work was an organ gallery to face the one sculptured by Donatello in the Duomo. The commission was given in 1431. He adorned the front of the gallery with the most exquisite reliefs of choristers, and singing maidens, so lifelike that one can see the action of the throat, and not only that, but the soul of music in their animated faces. Some are playing, others dancing, and in every group is a charming freedom of action, grace of attitude, and elegance of flowing drapery that is not to be surpassed. These lovely reliefs are now in the large hall of the National Museum in Florence—(*See Frontispiece*). A cast of the group is now in the South Kensington Museum.

In 1437 Luca undertook to make five bas-reliefs for the Campanile of Florence to complete the series of Arts and Sciences begun by Andrea Pisano; and in the following year he began two altars for the Duomo, one to *St. Peter*, the other to *St. Paul*.¹ The first seems not to have been finished, for parts of it are in the National Museum. After this date we find no more works in marble. He gave up the *scalpello* for the *stecchini*, and took to utilizing his clay models by a process of invitration or enamel, which gave them colour and glaze, and rendered them so impervious to atmospheric injury that they have proved more lasting than marble.

His glaze was composed of litharge, antimony, and other minerals. This new invention so took the fancy of the world that orders came in from all parts, even from Spain and France, and finding himself unable to fulfil them all he took into partnership two brothers, Ottaviano and Agostino di Duccio.² Probably this Agostino di Duccio is the one known

¹ 'Ricerche Italiane,' ii. 365.

² Milanesi, 'Annot. Vasari,' vol. ii. pp. 177-8, notes.

to fame as having spoiled the marble from which Michelangelo afterwards made his David. These taking the name of the firm were by Vasari mistaken for brothers of Luca.



JUNE.

ONE OF THE TWELVE MONTHS. Medallion in Enamelled Terra Cotta, painted in monochrome. By LUCA DELLA ROBBIA.
In the South Kensington Museum.

It is true that Luca had brothers, but Ser Giovanni was notary to the Signoria, and Marco is not mentioned as a sculptor; the latter was, however, father to the most famous

of the race after Luca, *i. e.* Andrea, Luca's nephew and pupil, who was born Oct. 28, 1435. Andrea's brother Simone was also a scholar of Luca. Of Andrea's large family of seven sons, five followed his profession, so that amongst so many artists it is quite impossible to assign the numerous works of glazed terra cotta to their true authors. Andrea's eldest son, Girolamo, went to France, and became head of the families of the Seigneurs de Puteaux and Grand Champs. Simone's family, leaving the plastic art, formed two branches, from one of which sprang the present Marchese Viviani della Robbia, and the other gave several bishops to the Church.

One or two works in bronze are attributed to the elder Luca. In company with Michelozzo and Maso di Bartolommeo, he, in 1446, began the bronze gates of the sacristy on the north side of the Tribune of the Duomo. Maso died, and his brother Giovanni took his place in burnishing the reliefs. In 1464 Luca completed the inner part of the door alone. The doors are in ten compartments, each containing a bas-relief; the corners and cornices are adorned with heads in relief. Above the gates he placed an architectural ornament in glazed terra cotta, with a charming relief of the *Resurrection*. The Opera of the Duomo were so pleased with this work (which had been done in 1443 before the doors were commenced) that they commissioned him to make a similar relief of the *Ascension* for the door of the other sacristy which stands on the southern side of the Tribune.¹ This was begun in 1446. He also sculptured two statuettes of *Angels* for the chapel of the Corpo di Cristo. These works were valued on Aug. 5, 1451, by Bernardo Gamberelli, or Rossellino, and Pagno di Lapo Portigiani of Fiesole, and the *Ascension*

¹ The south sacristy is called the Sagrestia delle Messe, the other is the Sagrestia Antica.

esteemed at 500 lire, the *Angels* at ninety. We give an illus-



THE MADONNA IN ADORATION. Bas-relief, by LUCA DELLA ROBBIA.
In the Convent of San Marco, Florence.

tration of a graceful relief of the Madonna adoring the infant

Saviour, which is in the Convent of San Marco, and which shows Luca in his purest style. In 1449 he adorned the arch of the great door of San Domenico of Urbino, with a *Madonna*, *St. Dominic*, and *St. Peter Martyr* in relief. There is also a fine altar-piece in the church of the Osservanza near Siena, of which we give an illustration. It is a large square relief representing the *Coronation of the Virgin*. The gradino has three very finely executed subjects from her life.

There is a beautiful *Madonna and Angels* by Luca della Robbia over the door of the church of San Piero Buoneconsiglio, in the old market of Florence. And in the chapel of the Pazzi in Santa Croce are a number of figures and medallions in glazed clay by his hand. Two other beautifully adorned chapels are those of San Jacopo at San Miniato, Florence, and the tomb of Ser Benozzo Federighi, now in the church of San Francesco di Paola near Bellosguardo, Florence. He had the commission for this on March 2, 1454, but after a long dispute about the price, he was only paid Aug. 6, 1459, Andrea dei Cavalcanti being called in to value it.¹ Luca made his will in 1471, Feb. 19, leaving a legacy to his niece Checca, a widow, and everything else to his nephews, Andrea and Simone; Andrea to have all that pertained to his art, and Simone his other possessions.² He died on Feb. 22, 1482, and was buried in the church of San Pietro Maggiore, Florence.

Andrea was quite competent to continue his uncle's work, and to keep up the fame of the family. Like Luca's, his reliefs and statues are found in all parts of Italy. He did many beautiful works at the church of Santa Maria delle

¹ Milanese, 'Annot. Vasari,' vol. ii. p. 176, note.

² Gaye, 'Carteggio,' i. 185.

Grazie, and other churches near Arezzo. The convent of the Vernia has also some fine specimens. Andrea died full of



MADONNA AND CHILD. Terra Cotta Enamel, by LUCA DELLA ROBBIA.
In the Musée de Cluny, Paris.

age and honour, Aug. 4, 1525, and was buried in the same tomb as his uncle Luca. Two of his sons, Paolo and Marco, took the Dominican habit under Savonarola with the respective names of Fra Ambrogio and Fra Luca,¹ and helped to add to the artistic lustre of the Order to which Fra Angelico and Fra Bartolommeo belonged. His three other sons, Giovanni, Luca, and Girolamo, all followed their father's art, as did the three sons of Giovanni. Girolamo and Luca took service in France under François I. They executed many works in glazed terra cotta, in a castle in the Bois de Boulogne, and at another in Orleans, and founded a family in France. Vasari and other authors say that the secret (if secret there were) would have been lost in 1550 if one of the daughters of the Della Robbia had not married a sculptor named Benedetto Buglione, who carried on the art a little longer.

There are several works of the Della Robbias in the churches of little mountain villages in the Pistoiese Alps. Cutigliano possesses one, and Gavinana has two remarkably fine specimens, said by the legend of the place to have been done by Luca himself. The story goes that the great master was ill, and went to Gavinana for change of air. The people received him most kindly, and nursed him carefully, refusing any remuneration, saying, "The honour of having such a guest was sufficient." Seeing that he wished to do something for them, they said if he would give the smallest of his works for their church they would prize it beyond measure. "Not the least, but the best I can do shall be yours," replied he; and some months after the village made great festa on the arrival of the fine *Nativity* and *Crucifixion* which still adorn their church.

¹ Giornale, 'Storico degli Archivi Toscani,' anno 1868, vol. ii. p. 200.



CORONATION OF THE VIRGIN. Bas-relief by a follower of LUCA DELLA ROBBIA.
Altar-piece in the Church of the Osservanza, near Siena.

The large portal of the cathedral of Pistoja is also adorned with a circular relief of the *Madonna and Child* surrounded by angels and seraphs. This has lately been authenticated as the work of Andrea della Robbia, who was paid fifty ducats of gold for it in 1505.¹ But the most beautiful of the Della Robbia works is the frieze which runs across the whole front of the hospital "del Ceppo" at Pistoja. It is about four feet in height, and represents in a series of full-length figures, the seven works of mercy. It has been attributed to Andrea della Robbia, but he must have been more than eighty years old, for the loggia was not built till 1514, under the government of Messer Leonardo di Giovanni Buonafè, and the frieze was finished eleven years afterwards. The books of the hospital contain an entry of payments made in 1524 to Giovanni della Robbia,² Andrea's son, so he was presumably the author of this beautiful frieze. Pisa, Siena, Perugia, Fojano, and other towns possess terra cotta reliefs and statues; indeed they are to be found in all parts of Italy; but the number really to be attributed to Luca or Andrea is comparatively small. The style has been imitated by inferior artists, so that anything like an authentic list of the Della Robbia sculptures would be very difficult to obtain.

In the South Kensington Museum there are fifty examples of the works of the Della Robbia family. One important specimen, a Medallion bearing the arms of King René of Anjou, is eleven feet in diameter. A set of twelve circular medallions (*see engraving on p. 36*), typical of the months, executed in monochrome, are also of much interest.

¹ Gualandi, 'Memorie di Belle Arti,' serie vi. p. 33.

² Milanese, 'Annot. Vasari,' vol. ii. p. 198.



MADONNA AND CHILD. Enamelled Terra Cotta. By ANDREA DELLA ROBBIÀ. *In the South Kensington Museum.*



CHAPTER III.

THE MAJANI.

GIULIANO (born 1432), Giovanni (1438), and Benedetto (1442), were sons of Leonardo di Antonio, a carpenter and stone-worker at Majano, near Fiesole. They were all three artists; Giovanni, who had the least talent, kept to stone-cutting, but has left no especially good works. Giuliano having first learnt his father's art of intaglio in wood, afterwards turned his attention to architecture, in which he achieved a great position. Of his works in tarsia, or inlaid wood, we have the seats of the choir of the convent at Fiesole; those in the sacristy of the Annunziata; the presses in the sacristy of the Duomo in Florence; the throne near the high altar in Pisa cathedral; and several specimens at Naples. As architect, his principal patron was King Alfonso, then Duke of Calabria, who employed him to build the palace of the Poggio Reale, and the Porta Capuana; he also worked in Rome for Pope Paul II. He died at Naples on December 3rd, 1490, aged 58 years, as may be proved by a letter from Alfonso Duke of Calabria to Lorenzo de' Medici.¹

Of his skill in sculpture, very few authentic examples remain, except the decorations of the palace, &c. at Naples, and of some rooms in the Palazzo Vecchio, Florence. There is, however, a wayside shrine, called the *Madonna dell' Ulivo*,

¹ Gaye, Carteggio inedito, vol. i. p. 300—302.

near Prato, where Benedetto had a villa and podere, which was the joint work of the three brothers, signed with their names, and dated 1480; it is now removed to the interior of the cathedral at Prato. Over the altar of the shrine is a Madonna and Child of terra cotta; the dossal is a Pieta in relief, in white marble, on a ground of green Prato marble. The relief shows a more crude and hard style than Benedetto's works, but is not devoid of feeling and sentiment. It is believed to be by Giuliano and Giovanni, while Benedetto did the statuette. Two angels which surmounted the tabernacle are destroyed.

Benedetto, who was ten years younger than Giuliano, studied the art of *intarsiatura* under him, but his artistic talent being stronger, he soon surpassed his brother, and has left some beautiful specimens of this wooden mosaic. He was discouraged as to the durability of this art, because, having taken two elaborately inlaid caskets to Corvinus, King of Hungary, he found on displaying them to his patron that the sea-water had warped and injured his work. Overcome with chagrin, he resolved to give his attention to a less perishable art, and soon became more famous as a sculptor than as an *intarsiatore*. Thus it happens that his career begins late; no work by him is recorded before 1474, when the bust of *Pietro Mellini*, which is now in the Bargello, was executed—except the decorations in the Sala Grande and Sala dell' Udienza in the Palazzo Vecchio, which he undertook in 1473, in company with his brother Giuliano. The beautiful door in the Sala dell' Udienza, which Benedetto decorated with marble sculptures and Giuliano with inlaid wood, was not finished till 1481. The statuette of *St. John the Baptist* which once surmounted it is now in the Bargello.

In 1490 the Florentines commissioned him to make the



THE SEVEN WORKS OF MERCY. Part of a Frieze. By GIOVANNI DELLA ROBBIÀ. (?) A.D. 1525.
On the Hospital "Del Ceppo" at Pistoja.

busts of *Giotto*, and of *Antonio Squarcialupi*, a famous musician and organist of the Duomo; these heads are still in sculptured niches in the Florentine cathedral.

About this time, or earlier, Filippo Strozzi employed him to sculpture a bust of himself, which is now in the Louvre, and commissioned him to prepare his tomb in the church of Santa Maria Novella. When Filippo Strozzi died in 1491, the sepulchre was already advanced, and he left a clause in his will that it was to be finished within two years of his death.

The sarcophagus is adorned with a bas-relief of two angels holding a tablet. Above this is a circular relief of the *Madonna and Child*. Both the reliefs and the angels which support it are exquisitely carved and delicately moulded, the flesh having an extreme softness. This is worthy to be considered one of Benedetto's best works.

Perkins¹ places Benedetto's visit to Naples in 1490, the date of his brother's death in that city, but if he went there on that occasion, he could not have remained long enough to undertake any great works, for at that time from 1490 to 1493 he had on hand the Strozzi tomb, the busts for the Duomo, a crucifix of wood for the high altar of the Duomo, which was coloured by Lorenzo di Credi, besides the important commissions at San Gimignano, the altar of St. Bartolo, and the chapel of Santa Fina, as well as the tomb of Santa Savina at Faenza. The chronology given by Sig. Milanese,² dates his works for Alfonso at Naples in 1495, while the relief of the *Annunciation*, ordered for the monastery of Mont' Oliveto, by the Count of Terra Nuova, on which Perkins bases his opinion, was sculptured in Benedetto's own studio at Florence in 1489, as is proved by the date of a letter from the

¹ 'Tuscan Sculptors,' vol. i. ch. viii. p. 230.

² 'Annot. Vasari,' vol. iii. p. 337 note.

Queen of Naples to Lorenzo il Magnifico, asking the Signoria of Florence to allow the sculptures for the Count of Terra Nuova to be sent from Florence free of tax.

This *Annunciation* is a very elaborate work ; the figures, especially the angel, are over-draped ; the background is crowded with perspective ; and the whole shows a strong leaning to Ghiberti's pictorial style. There are some pleasing statues round the principal subject, and seven small bas-reliefs finely sculptured fill the gradino of the altar.

One of his most pleasing works was, however, the altar of San Bartolo at San Gemignano. This quaint old town, which preserves to this day its mediæval style, and has its churches covered with frescoes, such as are to be seen in no other place in Italy, was in the twelfth century blessed with two saints. One, a leprous youth named Bartolo, and the other Fina, a paralyzed maiden ; in the lives of both is shown the idea of perfection achieved through suffering. In 1490, Benedetto began the altar of Santa Fina, in the chapel of the church, on whose walls Ghirlandajo painted his wondrous frescoes. The altar has three reliefs of scenes from Santa Fina's life, and several statuettes of angels. The far more beautiful altar of San Bartolo in the church of Sant' Agostino, was not commissioned till 1494. It is at once an altar and a tomb ; the sarcophagus with a bronze inscription being placed above a gradino sculptured with beautiful reliefs. Over this are Faith, Hope, and Charity in niches, and still higher a circular *alto-relievo* of the Madonna and Child, in a frame of festoons of flowers and fruit. The architectural design is rich, and the decorations, angels and seraphs, &c., all exquisitely finished. The beautiful altar for the relics of Santa Savina in Faenza is of similar design.

The pulpit of Santa Croce, which was commissioned by one of his early patrons, Pietro Mellini, shows in its reliefs a



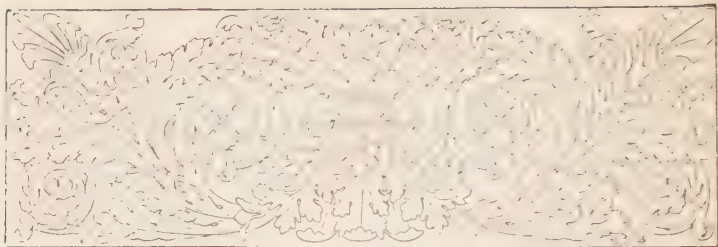
MADONNA IN GLORY. By BENEDETTO DA MAJANO. *In chapel of
Santa Fina, San Gimignano. A.D. 1490-93.*

great love of pictorial sculpture; they are scenes from the life of *St. Francis*, of most careful execution, and great effect, especially in the *Death* of the Saint, where the perspective of the nave of a church is given with great truth. His plan caused much deliberation before it was accepted, as he decided to carry his staircase through one of the columns, which he actually achieved without injury to the architecture.

Benedetto died May 24, 1497, and was interred in San Lorenzo, Florence. He left his money to the Bigallo, or Foundling Hospital of Florence, and the captains of the company spent it in building an oratory at the Hospital of San Biagio near S. Piero a Monticelli. He also left to the Bigallo two statues of *St. Sebastian* and the *Madonna*, which were afterwards ceded to the Misericordia, in whose church they still remain.

Besides the Majani there was another family, the "Del Tasso" in Florence, famous as wood-carvers and *intarsiatori*; they made the beautiful carved ceiling in the Sala dell' Oriuolo and Sala dell' Udienza in the Palazzo Vecchio, Florence. The family consisted of Chimenti or Clementi, the father, and his two sons, Lionardi and Zanobi, apprentices of Benedetto da Majano, besides Cervagio and Domenico, brothers and assistants of Clementi.

Several of their works in marble and in wood are to be seen in the church and convents of Sant' Ambrogio and San Salvi in Florence; in the refectory of San Pietro at Perugia, as well as the choir of the Duomo in that city, which Domenico del Tasso finished just after Giuliano da Majano's death. Domenico had three sons all *intarsiatori*, one of whom made the Carro della Zecca, and several statues, &c., for the decoration of the city on Leo X.'s triumphal entry.



PART III.

THE ARCHITECT-SCULPTORS OF THE RENAISSANCE.

CHAPTER I.

GIULIANO AND ANTONIO DA SAN GALLO.

SCULPTURE has always been more or less the handmaid of architecture, but in tracing the history of the two arts there appear to have been alternate seasons of special union and disjunction between them.

In the early times of church building the sculptor was a decorative mason ; he not only placed his stones, but he made them eloquent by carving on his door and façade the scriptural truths which were taught within the building. Thus all the Pisani were architects, and the Gothic builders were also sculptors.

In the time of Ghiberti and Donatello the two arts became separated ; sculpture was no longer decoration incorporated

in the stones of the building, but took the form of extraneous ornament. The architect made the shrine, and the artist filled the niches with statues, the lunettes with reliefs, and the doorways with beautiful metal-work.

A second union of the two arts took place in the era of the Renaissance, when palace building occupied the architects instead of the erection of churches; the same artist designed the palace and was also its decorator.

In 1500 a perfect group of architect-sculptors existed, among which the chief names are the brothers San Gallo, Andrea Sansovino, Benedetto Rovezzano, and, chief of all, Michelangelo himself.

In the second part of the 16th century another disjunction took place, and we find that of all the sculptors who filled Florence with statues under the patronage of Duke Cosimo, not one had any reputation as an architect.

The brothers San Gallo were architects by hereditary bias, their father, Francesco di Bartolo Giamberti, having been well known in the profession in the time of Cosimo de' Medici. Giuliano the elder (born 1443--died 1516)¹ was early apprenticed to a wood-carver named Francione. It is not certain from whom Antonio—who was ten years younger than his brother—learned the art of wood-carving, but he soon rose to equal fame. Their sculpture being mostly architectural—consisting of carved ceilings, reliefs on pediments, and architraves of doors, &c.—very few detached works remain. Among these are three crucifixes finely carved in wood, one of which, the joint work of the two

¹ These dates (Giuliano born 1443, Antonio 1453) are taken by Sig. Milanesi from the "portata all' Estimo" of 1478, where the brothers are declared to be respectively 34 and 24 years of age.

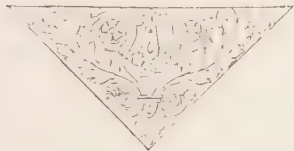
brothers in 1482, is in a chapel behind the choir in the church of the SS. Annunziata in Florence; a second, carved by Antonio alone, is in the vestibule of the cloister of the same church, having been removed thither from San Jacopo tra' Fossi, when that church was destroyed. A third, done by Antonio for the company of the Scalzo in 1514, is unfortunately lost. Giuliano's fame as a sculptor rests chiefly on the fine chimney-piece which he carved for the Palazzo Gondi, and which at the time was considered the finest work of the kind.

The brothers were associated in the construction of many great works; they built fortresses for the Medici, the Sforza of Milan, and for Popes Alexander VI. and Clement VII., besides many palaces in Rome and Florence on Bramante's death. Giuliano was offered the post of architect at St. Peter's, but his failing health caused him to refuse the onerous post. The name San Gallo was given to them from a convent they built for the monks of San Gallo, near the walls of Florence. Giuliano was inclined to murmur that he was known more by the sobriquet than by his family name, but Lorenzo de' Medici consoled him by saying, "It was better to have founded a name by his own genius, than to take one from others." Giuliano died on Sept. 20 in 1516, leaving a son Francesco, already famous as a sculptor. Antonio outlived him many years, his death not taking place till 1534. One or two works of merit remain to us from the hand of Giuliano's son Francesco. A *Madonna and Child* are in the church of Or San Michele; and the fine tomb, of the year 1546, of *Angelo Marzi Medici*, Bishop of Assisi, stands near the Tribune of the Annunziata Church in Florence. Francesco sculptured also the tomb of *Piero de' Medici* at Monte Cassino, finished after Piero's death in 1548. Pope

Clement VII. commissioned him to make it at the price of 4000 ducats.

The Antonio da San Gallo, called "il giovane," who rose to such eminence as an architect, was a nephew of Giuliano and Antonio, and received his training under them. He was the son of their sister Smeralda, who married Bartolommeo di Antonio di Cordiani.¹ He is distinguished as Antonio San Gallo *il giovane*, and was born in 1485. He also had a brother Battista, an architect.

¹ Most authors after Vasari have given the name of Smeralda's husband as Andrea Picconi, but from documents lately discovered it is found to have been Bartolommeo di Cordiani. *Private information from Sig. Milanesi.*





CHAPTER II.

ANDREA AND JACOPO SANSOVINO.

IN Andrea Sansovino the artistic faculty was most strongly developed ; in fact it was almost spontaneous, for he used to amuse himself by modelling in clay or soft mould the sheep which he was set to guard when a boy. Vasari says his father was very poor, but it appears from a document dated Aug. 4, 1508, that Niccolò di Domenico Contucci or Mucci, when he died, left his two sons, Andrea and Piero, a house in Monte Sansovino, and several pieces of land. To one who knows the mode of life in the mountainous and country districts, the two assertions are quite reconcilable, it being usual for each family to possess its own house and small holdings of chestnut forests or arable land, which its members work themselves. Every family has its flock of sheep to supply wool for the weaving of winter garments, and these are confided to the care of the boys or girls between the ages of nine and thirteen. So that though Andrea was a little herdsman, it is no proof of extreme poverty in his house. Simone Vespucci was at this time sent from Florence as *podestà* of the little mountain town, and he acted the part which Cimabue fulfilled to the youthful Giotto, by taking back the boy with him to Florence, that he might

be trained in art. He placed him with Antonio del Pollajuolo, under whom he made great progress. He studied in the art school of the Medici garden. The Vespucci family once possessed several of his early works, but they are now dispersed.

The convent of Santa Chiara, however, still has a relief in terra cotta representing *St. Lawrence and other saints*. A larger relief of the *Assumption of the Virgin* with three saints beneath, was afterwards vitrified by the Della Robbia process. Two richly-carved capitals on the pilasters of the Sacristy of Santo Spirito which he had done for Cronaca were so much admired that they led to his first commission in architecture—the ante-room between the Sacristy and the church which was erected in 1490, he being then thirty years of age. He took as his model the Rotunda at Rome, supporting it on twelve Corinthian columns surmounted with a richly-carved architrave and frieze. In Sansovino's works architecture and sculpture are always blended; the Chapel of the Sacrament in Santo Spirito, erected by him for the Corbinelli family, is richly adorned with reliefs, statues of saints, and other sculptures. A large *Pietà* in mezzo-rilievo, over the altar, is the masterpiece of these artistic decorations, the nude figure of Christ being excellently modelled, and the weeping Madonna and St. John full of feeling.

Nine years of Andrea's life were spent in Portugal, in the service of the kings John II. and Emanuel; some of the results of his labours there are still to be seen in a *battle-piece* in relief and some statues on the altar of the church of the convent of San Marco near Coimbra.

The first work which he began on returning to Florence in 1500 was the *Baptism of our Lord* in two statues to be placed over the eastern door of the Baptistery. Owing to a pressing order for a *Madonna and Child* and a *St. John the Baptist*

for Genoa, the Florentine works were left imperfect. They remained in the Opera del Duomo for nearly a century, when they were finished by Vincenzo Danti. Andrea had so far blocked them out that he had been paid 50 florins of the price on Jan. 31, 1505. The latter years of his life were divided between works in Rome for Pope Julius II. and



From the Tomb of CARDINAL ASCANIO SFORZA.

By ANDREA SANSOVINO, A.D. 1505.

In Santa Maria del Popolo, Rome.

the erection of the Shrine for the Holy House at Loreto, which was a commission from Pope Leo X. His tombs of the Cardinals Ascanio Sforza and Girolamo Basso della Rovere in the church of Santa Maria del Popolo are both very beautiful, but his "capo d'opera" is a group representing the

Virgin and St. Anna in Sant' Agostino at Rome, which is a most graceful and charming conception.

Though the design for the marble shrine of Loreto is Sansovino's, very few of the sculptures which actually adorn it were by his hand. Many of the artists of the 16th century worked there, including Bandinelli, Francesco da San Gallo, Tribolo, Lombardo, and others, who at different times finished reliefs begun by Sansovino or added others of their own design. The only part which is entirely the work of Andrea is the *Annunciation* in high relief, which he has treated with peculiar grace and extremely delicate finish. One of the figures of the Prophets was also executed by Andrea himself. During the years in which Sansovino was employed at Loreto he always retired to his native town, Monte Sansovino, for four months' repose. Here he not only cultivated the bits of land his father had left him, but added to them, and replaced the family homestead by a commodious house of his own architecture. He died from cold taken in superintending some building operations here in 1529. In person he was small but well formed, his face and expression pleasing; he had an impediment in his speech, but was very highly educated and a man of cultivated tastes. Several of his scholars became famous, among whom were Girolamo Lombardo, who assisted him at Loreto; Leonardo del Tasso, Domenico del Monte Sansovino, and Titian's friend, Jacopo Tatti, to whom descended his name Sansovino and a double portion of his fame.

JACOPO, the son of Antonio and Francesca Tatti (born 1486,¹ died 1570), had nearly a century of artistic life; he

¹ The "libro de battezzati" has the entry of Jacopo's baptism on July 3, 1486. In 1487 his father's tax-paper describes him as one year old.

saw the culmination of the Renaissance movement, was a friend of the leading minds in it, and beheld the first steps of the decline in his old age.

His proclivities for art were so strong that he shared the fate of many a youthful genius; he got into disgrace at school, and strongly resisted his father's authority by refusing to be apprenticed to a trade: winning his way at length he entered Andrea Sansovino's studio, where he soon became like a son to his master. Thus his first art training was in sculpture; but when as a young man he accompanied Giuliano da San Gallo to Rome, the strongest interest was awakened in the revival of Roman architecture, which was occupying all minds at the time.

Just as Raphael, Michelangelo, and every other artist became a builder on the site of the old temples and palaces of the Cæsars, so



ST. JOHN THE BAPTIST.

By JACOPO SANSOVINO, A.D. 1554.
In Santa Maria de' Frari, Venice.

Sansovino also began to make architectural designs. He was still however in full career as a sculptor; Bramante employed him to make a model of the *Laocoon*, and the bronze cast from it is now in the Louvre.

In the house of Cardinal San Clemente, that refuge of artists, he met all the greatest painters of the day; while here he was employed in restoring antique statues for Pope Julius II. On his return to Florence he had an order for a statue of *St. James*, to be placed in the Duomo, after which he turned his mind to private commissions, carved exquisite chimney-pieces for the Altoviti and Gaddi palaces, and escutcheons, &c., for different citizens.

One of his finest statues is the *Boy Bacchus*, with a tazza uplifted in one hand, now in the Florentine National Museum. The modelling of the limbs is extremely good, and the figure has an airy joyousness which renders it very expressive.

Sansovino was willing to help others, as he had been assisted in his youth. During his frequent visits to the wood-carver, Nanni d'Unghero, with his friend Andrea del Sarto, his pity was awakened by the drudgery and uncongenial labours imposed on the apprentice "*Tribolo*," who, with a decided talent for art, was only allowed to do all the coarse manual labour of the shop. Sansovino released him from the tribulations which had given him his nickname, and in Jacopo's studio the boy's genius developed fast.

After a second visit to Rome, when he built the churches of San Marcello and San Giovanni de' Fiorentini, Sansovino's later life was passed in Venice, where his masterpieces of architecture—the Library and Procurazie on the Piazza San Marco, the Zecca, and several palaces and churches—remain to speak of his skill. This period of his life is marked by his long and close friendship with Titian; and in the great

painter's life we have many a picture of the two grey-haired friends talking in the fresh garden on the banks of the Lagoon, or sharing social meals, at which Titian's daughter, the beautiful Lavinia, ministered to them.

Of Sansovino's sculptural works in Venice, the *Madonna* over the door of San Marco is perhaps the most pleasing. The bronze reliefs in the doors of the sacristy, consisting of scenes from the life of Christ, are very artistic and forcible. All his architecture had a peculiarly sculpturesque effect. The surface was so broken by friezes, entablatures, and other adornments, that one of Sansovino's buildings gives the idea of a single sculptured stone.

Besides Tribolo, Bartolommeo Ammannati and Girolamo of Ferrara were scholars whose career reflected credit on his teaching.





CHAPTER III.

BENEDETTO DA ROVEZZANO.

BENEDETTO DA ROVEZZANO, another of the architect-sculptors, was son of Bartolommeo di Ricci di Grazini (born 1474—died 1552). The family was originally from a village near Pistoja; but Benedetto settled in Rovazzino about 1505, having bought a house and land there. It is believed that Benedetto had his training under Michelangelo's friend, the sculptor Donato Benti, as he was his assistant in executing the fine marble gallery for the organ loft in San Stefano at Genoa in 1499, and also in sculpturing a tomb at the commission of the King of France in 1502.

The distinguishing marks of Rovazzino's sculpture are classic grace, and extreme finish. His marbles are so polished, that the surface is soft as satin. This is a quality of the Florentine school of the second half of the fifteenth century which they shared with the ancient Greeks. Praxiteles passed his statues to Nicias for him to give them the *circumlitio* before he considered them finished. It is believed that this *circumlitio* was a polishing of the surface of the marble with a preparation of wax. The Greek statues show decided signs of some delicate process of polishing, and the same soft lustre is evident on the works of Mino of Fiesole,

the Majani, Desiderio of Settignano, and Rovezzano. The Italians designate it as *morbidezza*. Much of Rovezzano's sculpture took an architectural form. He sculptured beautiful portals, full of graceful foliage, for the house of Oddo Altoviti, and charming friezes, capitals, and a sculptured chimney-piece for Pier Francesco Bergherini. As a tomb-maker, Rovezzano was very successful. His monument to *Piero Soderini* in the church of the Carmine at Florence, and the tomb of *Oddo Altoviti* in the same church, are very good specimens of his style.

His masterpiece—the tomb and shrine of *St. Giovanni Gualberto*, a saint of the Vallombrosian order, which he sculptured in 1506 for the church of Santa Trinità, Florence—was unfortunately destroyed by the soldiers in the time of the siege of Florence. Several of the *alti rilievi*, much injured and wanting almost all the heads of the figures, are preserved in the National Museum, together with some of the friezes and brackets from the shrine. The reliefs, which are scenes from the life of the saint, show Rovezzano's richness of composition, graceful drapery, and high finish.

Rovezzano spent five years of his later life in England, whither he went in 1524 to sculpture the monument of *Cardinal Wolsey*. But the Cardinal falling into disgrace, the work was discontinued. The bronze parts were fused by order of Parliament in 1646, and the marble sarcophagus ultimately served for Lord Nelson's monument in St. Paul's.

In 1552, Rovezzano, old and blind, retired to the convent of Vallambrosa, where he made a pact with the monks, to pay down 100 gold ducats and receive board and lodging for the remainder of his life. The monks made a good bargain, for he died in the same year.¹

¹ Milanese, 'Annot. Vasari,' vol. iv. p. 536, note.



CHAPTER IV.

MICHELANGELO BUONARROTI.

BETWEEN the group of architect-sculptors and the statue-makers of the sixteenth century, the grand figure of Michelangelo stands out unrivalled. In him the truth which Donatello put into sculpture comes out with a rugged energy and force of naturalistic passion which is overpowering. A strong character, with intense and vivid earnestness, all his passion and struggles against the wrongs of his age were impressed on the marble which his hands wrought into form; a humanist not only in the acceptance of the term in Renaissance times, but as one who made the mortal body of man his earnest study, his sculpture shows perfect truth to nature in its strongest forms—indeed strength and force seem to have been his highest aims. The gentleness of nature is rarely expressed in his works.

Michelangelo was one of a noble line, that of the Counts of Canossa, of which the Countess Matilda, who maintained regal state in Tuscany in the eleventh century, was also a member. He was born in the Castle of Caprese on March 6, 1474, while his father, Ludovico di Leonardo Buonarroti

Simone, was acting as Podestà¹ of Caprese and Chiusi. The astrologers predicted a great future for the baby, as Mercury, Venus, and Jupiter were in conjunction under a benign aspect, indicating genius in those arts which appeal to the senses. The year of governorship having expired, the family returned to Florence, the child was sent to Settignano to be nursed; and the first scenes he would remember were the yards of the stone-cutters, as his nurse's husband followed that business. In due time he went to the school of Francesco d'Urbino, but he liked drawing so much better than letters, that he was often reproved for idleness.

One of his early friends was Francesco Gherardi, pupil of Ghirlandajo, who lent him designs to copy, and supplied him with pencils and paper. One of these designs was a print of St. Antony beaten by devils, which he copied in pencil. Once he had a fish to copy, and not content with studying the drawing he betook himself to the fish-market to study the colouring and form of the real fish.

All these delights of the boy proved very distasteful to his family, whose ideas were that painting was not dignified as a profession; but the mind which in after years dominated even Popes, was at this time strong enough to combat family prejudices. The fact remains that he was apprenticed as an apprentice to Domenico Ghirlandajo for three years, dating from April 1st, 1488, his salary to be six florins the first year, eight the second, and ten the third. Before the three years were over the pupil had distanced the master, and dared to correct one of his designs, and it seems the contract was broken by mutual consent.

¹ The Podestà of the Italian Republics was an annual office; the person chosen was always a citizen of a distant city, and one who had no relatives in the place he was called on to govern.

About this time the Medici Garden in Via Larga was opened to the public use as an art school, Lorenzo de' Medici placing his antiques and Donatello's designs there for the use of young artists, with Donatello's pupil, now old Bertoldo, as a guardian. The antique statues turned Michelangelo from his intentioned career of painting and made a sculptor of him, his first effort being the head of a Faun. He was so quick in remedying the error Lorenzo de' Medici pointed out, in having left in all the teeth, that Lorenzo perceived his quickness of talent, and sending for Ludovico, offered to take charge of the boy's artistic education. So Michelangelo, now fifteen years of age, went to live at the Medici Palace, and spent his time between study in the garden and in the Brancacci Chapel at the Carmine, where, like a boy, he sometimes got into fights with others, and where it is said he had his nose broken by a blow from the burly Torrigiano. In the palace also he got his classical training by association with Politian and others of the Plato Club, and was inspired to attempt his first relief, the *Battle of Hercules and the Centaurs*.¹

In 1492 Lorenzo died, and Michelangelo returned to his father's house, where his first work was a *Hercules*,² about 7½ feet high. When Piero de' Medici was exiled, our sculptor, who was then in his house, fled to Bologna, where he made two statuettes, *St. Petronio*, and an *Angel* for the church of St. Petronio, which greatly excited the jealousy of native artists.

On his return home next year, he sculptured the *Sleeping St. John* and the *Cupid*, which was buried, and then sold to Cardinal S. Giorgio as an antique. The fame of this brought his first call to Rome, where he sculptured the *Cupid* and the

¹ Now in the Buonarroti Gallery, Florence.

² Sent to France in 1530, by Battista della Palla, for Francis I.

*Bacchus*¹ for Jacopo Galli, and the *Pietà* for Cardinal Roxano, which forms an altar-piece in the chapel of S. Maria della Febbre in St. Peter's. This group was copied several times by contemporary artists, and Michelangelo himself cast it twice in bronze; one copy is possessed by the Strozzi family, the other, for which he received 100 ducats, was sent to Flanders. The *Pietà* was criticised by some as untrue to nature, the Virgin being represented too youthful for the motherhood of the man Christ; but Michelangelo asserted that the youth was intended by him to show the truth that purity in womanhood preserves its childlike beauty even into middle age. Michelangelo was always willing to sacrifice anything to express a truth, and in this way he often transgressed the classical canons of art. The *Bacchus* spoken of above is a strong instance of this,—here beauty, simplicity, and nobility are sacrificed to express drunkenness—a fleeting lowering of nature. In the *David* he afterwards set at defiance the Greek law, that only the perfect development of form should be rendered eternal in marble, by making the statue of an undeveloped youth, without the perfect roundness of childhood or the perfect form of the man. A boy, long limbed, large handed, and still in a state of development—an incomplete form in fact. It was the daring act of a sculptor who feels himself a master. In any other hands the experiment would probably have failed.

He did not remain long in Rome at this time, for the Republic of Florence had settled itself down on a new basis, under Pier Soderini as perpetual Gonfaloniere, and as he was a patron of the arts, there would surely be employment for the first sculptor of his age in his native city; and truly his anticipations were well founded. A great block of marble

¹ Now in the Uffizi Gallery, Florence.

which a certain Simone had half blocked out a figure many years ago was left lying about in the "Opera" of the Duomo. Donatello had refused it, but as soon as Soderini offered it to Michelangelo he saw its capabilities, and conceived the *David*. He gave up some statues he was engaged to make for the Piccolomini tomb at Siena, and set up a studio in Florence. The Republic gave him two years for his work, and he was to have six gold florins a month. If the statue pleased the "Signoria" when finished, a further payment might be made at their discretion. The commission is dated August 16, 1501. He made a little wax model, which was all he had to work from, and in September took chisel in hand, for in those days sculpture was not a plastic art, with a mere mechanical process to transfer the idea to marble, as it has become since Canova invented the life-size clay model, but it was what its name implies, literally a cutting of stone. Michelangelo gave himself heart and soul to this work, rather to the neglect of others. The bronze copy of Donatello's *David*, which the Republic ordered from him in 1502 for the Duc de Nemours, hung on hand a long time, and *Twelve Colossal Apostles*, ordered by the "Arte della Lana" early in 1503, were never completed at all, though they had found him a studio which was to be his own when the work was done.¹

In 1504 the *David* was so near completion that a large meeting of architects and artists was called to decide where it must be placed, and at last the artist was allowed the choice, Donatello's *Judith* being moved to make room for it. On the 14th of May the wall of the atelier was broken, and for three days and nights the huge statue, weighing

¹ The sketch for one of these, *S. Matthew*, is in the Belle Arti, Florence.

18,000 pounds, made a slow and laborious progress through the city, being finally placed at the gate of the Signoria (Palazzo Vecchio) on the 18th of May, where for centuries it has been a kind of household god to the Florentines. It has of late years been removed to the Belle Arti, where a fine tribune has been built for its preservation, and where is also a fine collection in casts of all Michelangelo's sculptures.

The famous competition between Leonardo da Vinci and Michelangelo began about this time, and resulted in the rival cartoons being placed in the hall of the Palazzo Vecchio, where they became a school of art, in which scores of younger artists studied.

In about 1505 the sculptor received a call to Rome: the Pope Julius II. (Della Rovere) wished to build himself a tomb which should be the grandest monument of art of his time. Michelangelo drew a design which, if it had been executed, would have surpassed everything. It was a mausoleum, to be ornamented with bronze reliefs and forty statues, some of them colossal. There not being a site worthy of it in St. Peter's, the Pope determined to rebuild the whole church, and several architects were desired to make plans. Michelangelo was sent to Carrara to find suitable marbles, and was eight months selecting the finest blocks. When he returned to Rome, Bramante the architect had influenced the Pope, and the doors of the Vatican were closed in his face, on which the independent sculptor went off to Florence, saying, "If his Holiness requires me in future he can seek me elsewhere than in Rome." It required a great deal of self-humiliation on the part of the Pope, and of diplomacy on that of the Gonfaloniere of Florence, who was afraid of offending the Pope, to induce Michelangelo to rejoin his Holiness when he was at Bologna.

The meeting passed off well, the Pope gave his blessing, and also an order for a bronze statue of himself, which was for some time on the façade of St. Petronius, but was melted down to make a cannon in 1511, when the Bentivoglio family regained their power in Bologna. As for the great tomb, the Pope had changed his mind, and would decorate the Sistine Chapel with paintings instead, and no artist would suit him but Michelangelo the sculptor. It was in vain he tried to excuse himself, he had to learn all the processes of fresco-painting, and for some years his chosen art was given up only to show that he was also master in another art. Yet even his paintings prove that he was in reality emphatically a sculptor, so much in them show that he revered form more than either colour or texture. By the time the ceiling was finished the Pope died (on February 21, 1513), and his nephew, Cardinal Aginense, counting the cost of the mausoleum which Michelangelo had begun, decided not to follow out that gorgeous design, but to substitute another on a more moderate scale; but this was destined to be laid aside, for the new Pope, Leo X., being a Medici, preferred that the sculptor should be employed in tomb-building at Florence for the glorification of his family. The commission for the façade of San Lorenzo was given, and again he went to Carrara to choose marbles.

Nearly all Leo X.'s reign was frittered away in trying to get marbles from a new quarry at Pietra Santa, which was in the territory of the Florentines; roads had to be made and whole quarries exhausted without finding blocks good enough. His men deceived him, and worries and difficulties fretted him into an illness, and many years were lost in this way. Then came a recall to Rome; the nephew of Julius II., the Duke of Urbino, insisted on the tomb to his



"IL PENSIEROSO." BY MICHELANGELO BUONARROTI. FROM THE TOMB OF LORENZO DE' MEDICI (GRANDSON OF LORENZO IL MAGNIFICO).

uncle being completed, or the 16,000 crowns being refunded ; but the Cardinal Giuliano de' Medici, who had commissioned the tombs of Lorenzo and Giuliano and the Laurentian Library, would not let him go. During Pope Adrian VI.'s reign he was working in Florence, and remained there at the order of the Cardinal Giuliano, even when he was elected Pope on Adrian's death, 1523. The tombs of Giuliano and Lorenzo are thought to be Michelangelo's finest works ; they were certainly those in which, except the *David*, he put most of his own spirit. The sleeping figure of *Night*, and the powerful *Day* ready for labour, are magnificent ; but the masterpiece of all is perhaps the seated figure of *Lorenzo* (See Engraving), which is really embodied thought. Anything more noble and expressive can scarcely be imagined. The statue of *Christ*, which is in Santa Maria Sopra Minerva, dates about this time.

Stormy times now fell on Florence ; the Pope and Emperor Charles V. were struggling to obtain it, and the Gonfaloniere would have surrendered to the latter, but he was arrested as a traitor, and Michelangelo threw aside brush and chisel to build fortifications and help Florence to sustain a siege.

The allied army was victorious, and in 1532 Alessandro de' Medici was recalled from exile and made duke. Michelangelo, who had fought against him, hid himself, but the duke promised him immunity if he would complete the monuments. Between the Pope in Rome and the duke in Florence the sculptor's time was divided, and while he worked at the tombs in the latter place he was drawing the cartoons for the *Last Judgment* at the Sistine.

The long-neglected monument to Pope Julius II. got finished in after years, and stands in the church of S. Pietro in Vincolo. It consists of a sarcophagus, on which lies the

effigy of the Pope. Three recesses below contain the grand statue of *Moses* in the centre, and figures of *Religion and Virtue* on each side. Three other niches over the same phantoms have statues of a *Prophet*, a *Sibyl*, and a *Michael and Christ* in the centre. Most of these were by inferior artists, only the *Moses* is really Michelangelo's. He began four other figures of slaves or captives for it, which are wonderfully fine in modelling, but they were never finished; two are now at Paris, the others, very unfinished, are in Boboli Gardens, Florence. After this we have no more works of sculpture from his hand, except perhaps the *Pietà*, now at the back of the high altar of the Duomo of Florence, which was left unfinished at his death.

All the latter part of Michelangelo's life was taken up in the onerous duties as architect of St. Peter's, where he had to fight cliques, cabals, jealousies, vacillations of papal patrons, and a thousand and one worries. / On February 17th, 1563, he died of slow fever; and as Rome and Florence had quarrelled over him while living, so they disputed for him when dead. Florence at last obtained the body, and it was interred with great ceremonies at Santa Croce.

The characteristics of this great artist were thorough earnestness in study, a want of self-appreciation, which made him often dissatisfied that his work did not come up to his ideal, and so he abandoned it, thus accounting for the many unfinished statues; a complete disdain of wealth for its own sake; a generous spirit which rendered him a faithful and kind friend where he was loved, as in his pupil Urbino's case. He had, however, a brooding spirit, which conceived grand things, but rarely opened out to confidence with his fellow-men; his life was lived alone; few were his friends, and fewer still his intimate companions. He seems to stand

alone on a pedestal, and to obtain more worship as the years pass by. He imitated none and was great ; he was imitated and his followers lowered art. The strength, which in Michelangelo's conceptions takes the form of nobility, became their stumbling-block. Mistaking the outward signs of grandeur for the spirit of greatness, the painters and sculptors who imitated the master degenerated too frequently into mere muscular coarseness. Knowledge of anatomy was no longer a means of showing the beauty of form, but was set up as the object and end of art, and from this time scholars ceased to surpass their masters as in the preceding centuries.





PART IV.

SCULPTURE IN THE SIXTEENTH CENTURY.

CHAPTER I.

BACCIO BANDINELLI.

AFTER the death of Lorenzo de' Medici most of the Florentine artists followed Leo X. to Rome, but his reign, prolific as it was in architects and painters, produced very few artistic sculptors beyond Michelangelo himself.

However, on the revival of the Medici power in Florence, in the person of Cosimo, son of Giovanni delle Bande Nere, who was made Duke of Tuscany in 1537, artistic patronage also revived, and Cosimo's court was graced by a perfect coterie of artists and sculptors.

Although not endowed with the instinctive good taste of Lorenzo il Magnifico, the Duke was a very earnest patron of art, and gave his thoughts to the decoration of the city, as much or more than any of his predecessors had done. He

was always accessible to artists, and it seems almost incredible to us that the private life of the reigning prince should so often have been interrupted by the jealousies of artists who, by Cellini's account, made and settled their disputes in the private apartments and presence of the Duke and Duchess. Cellini and Bandinelli were not at all particular in their recriminations before their august patrons, and did not scruple to accuse the Duchess herself of unfairness and partiality.

Among the group of sculptors employed by Duke Cosimo, four stand pre-eminent—Baccio Bandinelli, Bartolommico Ammannati, Giovanni da Bologna, and Benvenuto Cellini. Of these Bandinelli, born 1488,¹ was the eldest. He was the son of a goldsmith of some repute named Michelagnolo, whose ancestor, Viviano, a blacksmith, had settled in Florence from Gajuole about the middle of the 15th century.

The family name was Brandini, but when Baccio became famous and was made a "cavaliere" he tried to prove his descent from the Bandinelli, a noble Siennese family. From his youth Baccio had a taste for art, and to encourage it his father fitted him up a studio in his house, and made him draw and model from the half-clad labourers on his "podere" at Pinzerimonte, near Prato.

The boy was placed in the studio of Giovanni Rustici, where Leonardo da Vinci saw him and encouraged him to undertake an artistic career. No means were neglected for his instruction. He was one of the many young students who drew from Michelangelo's cartoon of *Soldiers surprised while bathing*, and it is said his copies were among the best. It is asserted by Vasari that having obtained all

¹ Some authorities give the date 1493 as that of Bandinelli's birth, but in the "Libro de' Battezzati," it is entered under Oct. 7, 1488.

the benefit he could himself he tore the curtain to prevent his companions profiting equally; some say the deed was done out of jealousy to Michelangelo: others as an act of rash championship for his friend Leonardo da Vinci, who on this occasion was Buonarroti's rival. Unfortunately, jealous actions were not unfrequent in the life of this sculptor, and he had always an overweening appreciation of his own talents.

One of his earliest works was a youthful *Mercury* holding a flute in his hand, which was bought by Giovanni Battista della Palla for Francis I. of France.

Cardinal Giovanni Medici, being struck by the merit of a *St. Jerome* which he modelled in wax, obtained for him the commission in 1514 to make a colossal statue of *St. Peter*, for the Duomo of Florence. No use was made of this for fifty years, till, at the marriage of Cosimo's son with Giovanna of Austria, it was placed in the Duomo near the tribune of San Zenobi.

Baccio soon after went to Rome, to show a model of a *David killing Goliath* to Pope Leo X. in hope of obtaining his patronage, but his Holiness only despatched him to Loreto with a recommendation to Andrea Sansovino that he should employ him on the sculptures for the shrine of the Santa Casa. Here his jealous nature led to quarrels between himself and Sansovino; and Bandinelli being worsted retired to Rome, leaving his relief of the *Nativity of the Virgin* half finished at Loreto.

He sculptured an *Orpheus in Inferno* for the Cortile of the Medici palace in Florence, the modelling of which shows his study from the antique during his sojourn in Rome.

In one instance he made a direct copy from the antique, by reproducing in marble the group of the *Laocoon* for

Cardinal Medici to present to the King of France, but instead of going to Paris, Bandinelli's copy was sent to Florence, where it remains in the corridor of the Uffizi; the bronze one modelled by Jacopo Sansovino was sent to France, and is now in the Louvre. Baccio restored the arm of one of the Laocoon's sons which was wanting in the antique group.

On his return to Florence the great dispute of his life began, about the statue of *Hercules and Cacus*. A great block of marble had been excavated at Carrara in 1508, and the Florentine Gonfaloniere, Pier Soderini, was desirous that Michelangelo should sculpture from it a Hercules as a pendant to the David erected since 1503 at the door of the Palazzo Vecchio. But the great master had other works on hand, being employed in the Pope's service at Rome and Bologna, and in his absence Bandinelli, by a series of schemes, obtained the commission for the statue, and went to Carrara to discover the block to suit his design, and render it more portable. It was still so heavy that the means of transport by water were insufficient, and the mass sunk to the bottom of the Arno near Signa. When after much delay and many vicissitudes the fated block reached the sculptor's studio in Florence, he discovered that he had hewn it carelessly while at Carrara, and its proportions would no longer fit the model which he had made and shown to the Pope. As a natural consequence the freshness had gone out of his inspiration, and after making several stiff and lifeless models he at length decided to begin. But he had barely blocked out the limbs, when one of those sudden changes occurred so frequent in Florence in those days—the Medici were *fuorusciti* (exiled), and he as their partisan thought it wise to retire to Lucca. In his absence the Signoria, by a decree dated

August 22, 1528, gave the marble to Michelangelo, its first possessor, and he began to change Bandinelli's *Hercules and Cacus* into a *Samson slaying Philistines*, but before many strokes of his mallet were struck, Florence was in the midst of the siege, and Michelangelo flung away the *scarpello* to defend his beloved San Miniato from the guns of the Prince of Orange on the Arcetri hills.

Peace concluded, Michelangelo was employed on the Medici chapel in San Lorenzo, and the marble given back to Bandinelli, who this time brought his work to completion, and the colossus was finished in 1534, and placed in front of the Palazzo Vecchio on May 1st in that year. It is more interesting for its story than for its own excellence. The only one of Bandinelli's contemporaries who found a word of praise for it was his most envied rival Michelangelo, who said that the head of Cacus was a "good artistic work"; for the rest, many sonnets and epigrams were written on it, but all far from laudatory. There is a great deal of muscular development about the figure of Hercules, but very little action or force; he seems to be calmly standing above his writhing foe. His ill success with this did not however deter Bandinelli from making every effort to obtain the next gigantic block of marble, excavated in 1554, with which Cosimo I. wished to make a colossal statue of Neptune for a fountain on the Piazza della Signoria.

Instead of one rival he had in this case six, and though the Duchess was his ally, Cellini, Ammannati, and Giovanni da Bologna, who all made models, were serious opponents. However, a stronger hand than these removed Bandinelli from the contest. He died in February, 1559, while superintending the erection of his family tomb in the church of the SS. Annunziata, for which he had sculptured the *Pietà* which still adorns it.

One of Bandinelli's most conspicuous works is the monument to *Giorgio delle Bande Nere* on the Piazza San Lorenzo, in Florence; the relief on the base shows a good



MARBLE RELIEFS. By BANDINELLI. In the *Opera del Duomo*, Florence.

deal of talent, but the usual faults are visible in the sitting statue of the warrior—overdrawn muscularity without life.

Before Bandinelli's death he was engaged in a grand scheme to decorate with sculpture the choir of the Duomo of Florence, Giuliano di Baccio d'Agnolo being the architect. The scheme was never completed, though Bandinelli finished the statues of *Adam* and *Eve*, which were placed in the Duomo, but removed in 1722. Though not devoid of merit, contemporaries condemned the statues as wanting in grace. To show how little real feeling entered into this artist's works, it is enough to say that the first statues of Adam and Eve not pleasing him, he changed them into a *Bacchus* and *Ceres*, which still adorn the ilex groves in the Boboli gardens. For the same form to suit both religious and pagan characters, it must follow that sentiment is vague and religious feeling entirely wanting. The balustrade of marble which enclosed the choir was, however, finished and adorned with no less than 90 reliefs, each representing the figure of a prophet, sibyl, or evangelist. The form was altered in the beginning of this century, and 24 of the reliefs removed and placed in the Opera del Duomo. Some of these are the best works of Bandinelli; our illustration is taken from two of them.





CHAPTER II.

BARTOLOMMEO AMMANNATI. TRIBOLO.

BARTOLOMMEO Ammannati (born in Florence 1511, died 1592) was not at all higher in artistic feeling than his rival Bandinelli. His training was adequate; he was first a scholar of Bandinelli and then worked at Venice under Jacopo Sansovino, from whom he also imbibed his architectural knowledge.

It was hardly possible to live in Florence without falling in with the general devotion to Michelangelo, and Ammannati left Sansovino's more refined style to become, like Bandinelli, an imitator of Buonarroti; but, with the same want of spirit, imitation had the same deteriorating effect, and Ammannati's colossal *Neptune* on the fountain has the very faults which mark Baccio's *Hercules and Cacus*—tremendous development of muscle, and yet an utter and inane want of force and life. The *Hercules* at Padua is a great improvement on this, while the allegoric statues of *Wisdom and Labour*, *Honour and Fame*, which adorn the tomb of *Marco Benavides* in the church of the Eremitani at Padua, cause him to rank still higher. This fine monument was erected in 1583.

Possibly, had patronage been on a higher basis, the sculptors of Duke Cosimo's court might have risen to more lofty

conceptions, but it was their fate to become mere decorators of villas. Ammannati's statues are to be seen in the gardens of Boboli and Castello, while in the park at Pratolino the artist built up a colossal figure emblematic of the Apennines, in brick and mortar, stuccoed to represent stone. The Grand Duke Francesco employed him often in architectural works, the Ponte Santa Trinità being his erection, as well as some parts of the Palazzo Pitti, and the adornments of the gardens belonging to it. In the church of Santa Chiara at Urbino is a monument by Ammannati to the *Duchessa Maria*, which he did during a visit to the court of Guidobaldo II. of Urbino. At the same time he sculptured a *Leda* for the Duke which much pleased him. This visit was a fatal one to the artist, for he became attached to Laura Battiferri, one of the ladies of the Duchess. The fair Laura was a poetess, whom Tasso himself honoured by calling her the "Pride of Urbino." The Duchess of Urbino refused to part with such an ornament to her court, and gave the ambitious artist his *congé*; but the lady, dispensing with the sanction of her patroness, married Ammannati at Loreto in 1550, and went to Rome with him.

It was long before the Duchess forgave this act of independence; but the union proved a very happy one, and Ammannati, who died in 1592, did not long survive his beloved Madonna Laura.

TRIBOLO was another of the scholars of Sansovino who fell into the snare of imitation of Michelangelo. He was the son of a wood-carver named Raffaello, better known by his nickname of Riccio de' Pericoli, and was born in 1500.

Some authors say the family name was Braccino, but the young Niccolò was all his life known as "Tribolo," a name

given him from his whining and melancholy disposition, he being always in tribulation.

We have seen how his complaints of the drudgery in Nanni d'Unghero's shop prevailed with the good-hearted Jacopo Sansovino, who took the boy under his own care.

Here Tribolo, who had talent, improved so much that Sansovino often put important works into his hands. The first of these were some terra-cotta figures of children for the chimney-piece in the house of Messer Giovanni Gaddi, after which he assisted in the sculptures for the monument to the *King of Portugal*.

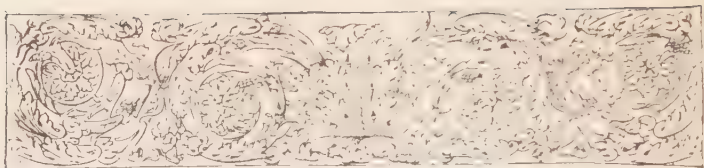
It was not long before the youth obtained independent commissions. Matteo Strozzi employed him to make a marble fountain for his villa at San Casciano, adorned with boys and dolphins. While he was engaged on these, a Bolognese gentleman, Messer Bartolommeo Barbazzi, who was in Florence at the time, was so struck with the young sculptor's skill that he obtained for him the commission to sculpture the marbles for one of the doors at San Petronio, Bologna. Two figures of *Silvyls* are spoken of very highly by Cicognara,¹ who has engraved both them and some reliefs in the same doorway. The plague of 1525 caused him to fly from Bologna, but he returned again later, and began a tomb at the commission of Messer Barbazzi. The design had been made by Michelangelo, and Tribolo had his old fellow-scholar S. Josmeo as assistant. The death of Barbazzi caused the work to be relinquished, but two statues of cherubs (*putti*) and a large bas-relief of the *Annunciation* are still preserved unfinished in the church of San Petronio. The two cherubs were begun at Carrara, whither Tribolo had gone to select marbles for the monument. He did not return to

¹ See Cicognara, '*Storia della Scultura*,' vol. iii. plates 2, 66.

Bologna after the death of his patron, but went to visit an artistic friend, Stagio, at Pisa. Stagio was employed at the time in carving some candlesticks for the cathedral at Pisa, and as his own genius lay more in decorative than statuesque sculpture, he begged his friend to carve the angels which were to surmount his pillared basis. These as well as the Bologna works show Tribolo as a refined and graceful artist. A fountain which is in the gardens at Fontainebleau—having been bought by Giovanni della Palla—shows his originality of conception. It represents the goddess of nature, whose many-breasted figure is surrounded by fishes, quadrupeds, and a circle of boys holding festoons of flowers.

During the siege of Florence, Tribolo, like his greater friend Michelangelo, employed himself in an engineering capacity, and made a clever model of the whole country round Florence. A treacherous use was made of this model, which was secretly packed up in some bales of wool and sent to the Pope. Vasari is not very explicit as to whom this betrayal is due, whether to Tribolo himself or to other unfaithful citizens. It seems indirectly to have led to Tribolo's appointment as sculptor in the Pope's service after the siege, and we next find him as Sansovino's assistant in working at the shrine of the *Santa Casa* at Loreto. Here he finished the fine relief of the *Marriage of the Virgin* which Sansovino had begun. In it he has displayed a great deal of life and action. The figures of prophets in the niches were also modelled by Tribolo. These so pleased the Pope that he despatched Tribolo forthwith to Florence to assist Michelangelo in the San Lorenzo sculptures. The great master desired him to carve two figures, one symbolic of *Earth* bowed down with grief, and the other of *Heaven* radiantly triumphant, to place on either side of the statue of Giuliano ; but in the very

attainment of his ambition poor Tribolo's name asserted itself. Tribulation was still his fate; the deadly hand of malaria was laid on him, and he was too weak from continued attacks of fever to continue his work, which fell into the hands of his rivals. When at length he had modelled the statue of *Earth*, the Pope, Clement VII., died, and the whole undertaking was abandoned. After this Tribolo became a mere court sculptor, arranging pageants for the wedding feasts and triumphal processions of Duke Cosimo, adorning the gardens of the villa of Castello and the Pitti Palace with great allegoric fountains, arranging the dresses and scenic effects at the court plays and mock tournaments, and quite abandoning the artistic career of a sculptor, which he commenced with good promise. He also undertook several architectural works, and made an aqueduct to bring the waters of the Arno and the Mugnone together into the labyrinth at Castello, where his great fountain was placed. Around the fountain are disposed a great number of statues in niches, and loggie. Among them are impersonations of the two rivers, Arno and Mugnone, of the four seasons, and the Arts, Sciences, and Virtues. Nothing can be more significant that the decline of art had already begun than a comparison of the spirit of these statues with the allegoric ones of the masters of the fourteenth and fifteenth centuries. The greater sophistication and the much lower tone of feeling is remarkable. The beautiful inlaid floor of the Laurentian Library at San Lorenzo was the work of Tribolo. He died on September 7th, 1550, of a malignant fever, and was interred in the burial-ground of the Compagnia dello Scalzo.



CHAPTER III.

BENVENUTO CELLINI.

WE now come to the genius in whom culminated the art of gold working, that art which had flourished for many centuries in Florence, and from whose ranks came many of the cinque-cento artists.

Benvenuto Cellini was born at Florence in the year 1560, the very date of the highest altitude of art; but although his early works show the influence of artistic feeling at its best, yet he lived long enough for the faults of the decline to be recognizable in his later productions. Some of these come distinctly under the class of "sei cento," a name which has become synonymous with imitation and mannerism. It seems to be a law of nature that genius should show its force by struggling against obstacles. Benvenuto Cellini's obstacle was music, which his father, who was one of the Pifferari to the Signoria, wished him to take as a profession. The Pifferari dressed in a green uniform, and whenever the Gonfaloniere appeared in public, they preceded him with their silver flutes. Giovanni Cellini's love of music was so great that he quite neglected his more profitable talent of

carving in ivory for that of making curious organs and playing the flute; and he took every pains to develop a musical taste in his little son Benvenuto. But the boy, who had inherited only his father's love of art, ran away from his music masters, and spent his time in drawing. First he tried to blend the two pursuits, and so please both his parent and himself, but he soon gave up this, and began a serious artistic career, apprenticing himself first to the father of his future rival, Bandinelli, a clever goldsmith named Michelagnolo, and next to Antonio di Sandro, known as Marcone.

Even then he sometimes gratified his father by playing the flute, at which times Giovanni would "sigh till the tears fell from his eyes," so grieved was he at his son's abandoning the art of music. Benvenuto was emphatically the "child of his age;" endowed with keen perceptions, intense vitality, strong individuality, he developed into one of those many-sided characters which were the product of the Renaissance—a character in which the intellectual and artistic faculties are as highly developed as the moral perceptions are blunted. His own autobiography, that piquant picture of the age, with all its boasting and self-exaltation, shows with an unsparing hand every weakness of his complex character.

Blustering and fighting on the smallest provocation when his adversary is one easily vanquished, he does not scruple to show cowardice and fly when threatened with absolute personal danger. With an overweening appreciation of the excellence of his own works, he has a great reverence for good art in others, and a corresponding contempt for bad. His respect for Michelangelo was as great as his disdain of Bandinelli. His immorality was of the coarsest, yet his family affections were very warm; he made the kindest guardian and benefactor to his widowed sister and her

daughters, who were left destitute, and gave them a good home in his house till his death. He sought his pleasures in the lowest society, and yet was at home at the tables of princes and popes, though often offending the dignity of ladies by his outspoken roughness. In Florence he made an enemy of the Grand Duchess Eleonora, and in Paris of Madame d'Etampes, who was one of the great powers in the court of Francis I. This wild genius led a most erratic life, yet never an idle one. The broils his impetuous spirit led him into caused him in turn to fly from Florence



OVERSE



REVERSE

MEDAL OF FRANCIS I. BY BENVENUTO CELLINI.

Probably made in A.D. 1537.

to Siena, thence to Bologna, then back to Florence, whence a quarrel with his brother sent him to Pisa. A whim once induced him to walk to Rome with his friend Tasso, the wood-carver. In every city he found artistic employment, but his finest works were executed in Rome, where he eclipsed the artist Caradosso in making the beautiful enamelled buttons which the cavaliers wore in their hats. The finest of these was one representing *Leda and the Swan*,

which he made for Messer Gabriello Ceserino, at that time Gonfaloniere of Rome. At length the Pope heard of his skill through some beautiful silver vases which he made for Cardinals Salviati and Cibo, and before long the pugnacious master of delicate works was ensconced on familiar terms in the household of the Pope. He not only made exquisite vases and jewels for Clement VII., but when the troops of Bourbon besieged Rome in 1527, we find Cellini installed as commander of the defences in Castel Sant' Angelo, the fortress where the Pope was in hiding, and from whose safe battlements he showed a great deal of warlike bluster. This must have been taken for bravery, for the Condottiere Baglioni offered him the command of a company if he would enter the service and go to Perugia with him ; but this Cellini did not care to do, and was seized with a sudden wish to see his father, which necessitated his immediate return to Florence, where he had a great deal to boast of his prowess during the sack of Rome, and all his family were dazzled by his equipments and spoils of war. But he did not rest long at home ; we next, in 1528, find him in Mantua, whither he went to fly from the plague which was raging in Florence. Giulio Romano, then employed in painting his frescoes in the Palazzo del Tè, introduced him to the Duke, for whom he made a beautiful reliquary to contain the relic of the blood of Christ. The design was very rich, and was surmounted by a seated figure of the Saviour, with one hand holding the cross and the other pointing to the wound in His side. The Duke's brother, Ercole Gonzaga, bishop of Mantua, employed him to cut his pontifical seal, and would have given him several commissions, had not Cellini, alarmed by an attack of fever, fled to Florence again, where he had the sorrow of finding his father dead and the family home broken up

However, he determined to stay in Florence, and, opening a *bottega* in the Mercato Nuovo, he soon found work enough to do in artistic jewellery. His old reputation for hat buttons was kept up. Amongst others, he made a very beautiful one for Feltrigo Ghibai, with a design on it of *Atlas supporting the earth*. At this time he formed a friendship for Michelangelo, and though the great master does not seem to have had any special sympathy for him, Cellini always preserved infinite respect for his contemporary.

It was not natural he should remain long at home. In 1530 he was again in Rome, where he made the famous button for the Pope's *piribole*. This button is in fact a very large kind of brooch, which, in the guise of a breast-plate, fastens the heavy embroidered outer vestment of his Holiness. Two or three other artists competed for this commission, but Cellini's design pleased the Pope infinitely the best. The gold work was to be the setting of a magnificent diamond which the Pope possessed. Cellini so arranged his design that the brilliant formed a seat for the figure of the Almighty Father; beneath it were three angels in relief, and a circle of *putti* surrounded the whole design, mingled with many gems. The Pope next commissioned him to make the dies for the mint, and the most artistic of all the Papal coins was the result; the obverse has an *Ecc. Homo*, and the reverse a *Pope and Emperor sustaining the cross*. Another fine work done about this time, 1531, is the chalice made for the Pope. The cup is supported on three figures of Faith, Hope, and Charity, and its foot is adorned with fine reliefs of scriptural subjects. He seems at this time to be on the high road to wealth and affluence; but no, in a roystering mood he kills an envious rival, a certain goldsmith named Pompeo, and though two cardinals defend him, and Pope Paul III., who



PERSEUS WITH THE HEAD OF MEDUSA.
BY BENVENUTO CELLINI. *In the Loggia dei Lanzi, Florence.*
[Modelled in 1545: cast in 1549.]

wants the dies for his coins cut, gives him a safe-conduct, he thinks it wise to run away from Rome. It would take too long to follow this erratic genius in all his wanderings. After going to Venice, and Padua, and back to Rome, working for princes everywhere, he starts off in 1537 for his longest journey, to Paris, whither Francis I. had invited him. From this time his life was passed between France and Italy, going and returning as his whim prompted him. The French king gave him an annual stipend of 300 scudi, afterwards augmented to 700, in return for which he did many exquisite works, chief of which are the ewer and basin in silver gilt *repoussé*, which the Cardinal of Ferrara presented to the King, twelve mythologic statuettes in silver, and the famous golden salt-cellar, now in Vienna. This is about sixteen inches in diameter; the *repoussé* and chased base is of a rich design, emblematic of the attributes of sea and land, and is surmounted by two sitting statuettes of Ceres and Neptune.

His one great statue, the *Perseus*, was a work of his later years, and was done at the commission of Duke Cosimo. His account of the misfortunes and excitement of fusing and casting it is very amusing. He nearly set fire to his house by the fierceness of his furnace; then the metal ceased to run before the mould was half full, and he cast into the furnace all his pewter plates and dishes, of which there were 200, to make the metal more fluent, and after terrible suspense the mould was triumphantly filled. The statue is without doubt a very fine one, but there are points in which it falls very short of perfection, especially in the form and setting of the right leg. The *Perseus* occupied Cellini during several years; he says,¹ the Duke Cosimo gave him the commission in August 1545, at Poggio a Cajano, and he made the small wax

¹ 'Vita di Benvenuto Cellini,' Lib. II. p. 382.

model (now in the National Museum) that same year. The head of Medusa was cast in 1546, but the figure of Perseus was not fused till 1549. As a casting in bronze it is technically a triumph; he had already some experience in the process, having in 1545 made a fine bronze bust of Duke Cosimo, which is now in the National Museum, in Florence, and is a most characteristic work. It is not, however, equal in merit to the bronze portrait of Bindo Altoviti, which won the approval of Michelangelo himself, who wrote to Cellini from Rome that "he had always known him as the finest goldsmith in the world, and that henceforth he should recognize him as a grand sculptor."

A *Crucifix* in marble which he offered to the Duchess Eleonora, wife of Cosimo, shows his power of modelling. The Duchess was very much offended at his manner of offering the gift, and refused it, for Cellini, after vaunting its priceless worth, proposed to make her a present of it, if she would neither favour nor oppose him in the competition for the *Neptune of the Fountain*. "Then," said the Duchess, "you value neither my help nor my disfavour." "On the contrary, lady mine," he replied, "I value them so much that I give you in recognition a thing worth 2000 ducats, but I have more faith in my own skill, and am sure that if I were allowed fair play I should gain the palm even if Michelangelo himself were my rival."

Having thus made an enemy of the Duchess, he one day gave way to such ungoverned insolence to the Duke that he lost the commission for the *Neptune*, even though his model was judged superior to that of his successful rival Ammannati.

Thus Cellini was ever his own enemy, and the name of his marvellous genius has come down to us mingled with the memory of his many personal faults.



CHAPTER IV.

GIOVANNI DA BOLOGNA.

A YOUNGER contemporary of Cellini, and one who showed more genius in actual sculpture, was Giovanni da Bologna, the youngest of all the competitors for the *Fountain of Neptune*. This artist stands in the same relation to the sculpture of the Renaissance as Andrea del Sarto does to the painting—a kind of rock which holds back for a time the flood of the decline. Giovanni da Bologna, or more properly Jean de Bologne, was not an Italian by birth, although his training and the adoption of Italy as a residence has placed him among Italian sculptors, and his own merits set him high among his contemporaries. He was born at Douai in 1524, and at an early age came to Rome to study art. His admiration of Michelangelo brought him to Florence for a better study of the great master's works, and here he had the good fortune to find a friend in Messer Bernardo Vecchietti, who, recognizing the young foreigner's genius, took him into his own house.

His good taste, strengthened by a deep study of the antique in Rome, prevented Giovanni from that slavish imitation of Michelangelo which spoiled many of his

contemporaries. His works always retain a certain classic simplicity and nobility of form very different from the muscular weakness of Bandinelli and Ammannati.

The son of Duke Cosimo, Don Francesco, the husband of Bianca Capello, took a great interest in Vecchiotti's *protégé* after receiving the gift of a *Venus* in marble, which was the first original work of the young sculptor; and when in 1560 the competition for the fountain of Neptune on the Piazza della Signoria was proposed, Don Francesco brought forward Giovanni as a candidate, and gave him a studio in the cloisters of Santa Croce. The Grand Duke himself favoured Cellini, the Duchess was anxious for Ammannati to succeed, while Messer Ottaviano de' Medici patronized Vincenzo Danti. If a fair judgment had been given, Giovanni da Bologna should, in the opinion of contemporary judges, have had the commission; but though he must have been about thirty years of age, he was set aside on account of his youth! It is probable that he used his model in the Bologna fountain, which was erected in 1564, and a comparison of the bronze colossus there with that of Ammannati at Florence will certainly be in favour of the former.

There is quite a group of Giovanni's works under the Loggia dei Lanzi and in the Piazza della Signoria in Florence. One of the finest is the *Rape of the Sabines* (placed in 1582), in which there is some very fine modelling in the figure of the Roman who is carrying off the girl. It is said that the artist designed this group to represent the three marked ages of man—youth, manhood, and old age; but a friend, seeing his wax model, found the attitudes so suggestive of the more classic subject, that Gian Bologna, acting on his advice, changed his design to the subject. The *torso* of the young



MERCURY. BY GIOVANNI DA BOLOGNA. Before A.D. 1564.
In the National Museum, Florence.

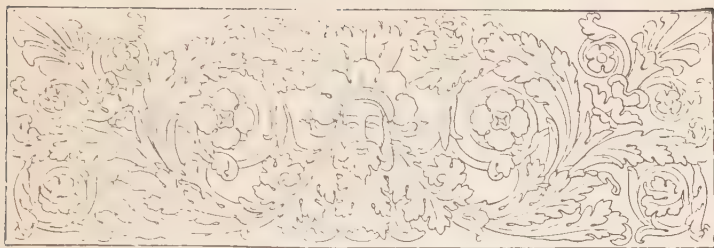
man, which is very powerful, was modelled from a noble Florentine youth of the Ginori family. A terra-cotta sketch or model of this, attributed to Giovanni da Bologna, is in the South Kensington Museum. Near the *Rape of the Sabines* in the Loggia dei Lanzi stands Giovanni's *Hercules and the Centaur*, a group showing power and classic tendency in no ordinary degree.

The two colossal statues of *Cosimo I.* on the Piazza della Signoria and *Ferdinando I.* on the Piazza della SS. Annunziata testify to his skill in casting bronze, while his flying *Mercury* is a very triumph both of airy lightness in modelling and of perfect technicality in casting. The swift god seems poised momentarily on one foot; the poetry of motion is in every line of his lithe figure. If Giovanni had done nothing else, the *Mercury* of the Florentine Museum must have stamped him as a true artist. It is supposed that the *Mercury* was cast to send to Vienna, as a present from the Grand Duke of Tuscany to the Emperor, on the occasion of the marriage of Giovanna d'Austria with Francesco dei Medici, 1564. But the first cast having a flaw on the left thigh, a second copy was cast to send to Vienna, and the first remained in Italy. Till the time of Pietro Leopoldo I. it was in Rome on the fountain of the Villa Medici, but is now in the National Museum, Florence. A reproduction in bronze is in the South Kensington Museum.

Other famous statues by Giovanni da Bologna, are the *Victory* in the Sala dei Cinquecento, Florence; *Samson and the Philistines*, now in Spain, and a *Bacchus* in bronze at the Hermitage at St. Petersburg.

A number of minor sculptors were to be found in Florence during the sixteenth century, such as Vincenzio Danti of

Perugia, who did a great deal of decorative sculpture for Cosimo I.; Vincenzio de' Rossi of Fiesole, a scholar of Bandinelli, who sculptured the *Labours of Hercules*, now in the large hall of the Bargello or National Museum; Francesco Moschino, who has left some good works at Pisa; and others. Sculpture, was, however, already on the decline, partly because imitation had taken the place of inspiration and invention; partly because patronage, instead of being patriotic, as in the early days of the Republic, was private and courtly, the decorations of villas and private palaces failing to call forth the higher nature of artists, as the beautifying of churches and creation of great national works had done; and partly on account of the entire change of thought and aims brought about by the humanistic teaching of the Renaissance. So much attention was given to the outward form that the purity of the idea became a secondary consideration. In the writing, the social converse, the public life, the art of the age, outward brilliance and appearance of classic learning gilded and made dazzling the coarsest ideas. Virtually, the history of sculpture closes here. "Sei cento" art produced but few sculptors, and those unimportant, while the seventeenth century brought forth the school of Bernini, who dragged the art to its lowest abasement, till Canova again raised it by laying the foundations of the modern schools.



PART V.

THE SIENESE SCHOOL.

CHAPTER I.

THE EARLY MASTERS OF SIENA.

UNLIKE that of the Cosmati, the Sienese school may be clearly traced from the influence of Niccola Pisano. Before Niccola went to Siena to sculpture his pulpit, there was already in the city a large guild of architects, who were merging into sculptors through the process of adorning their buildings with a profusion of stone carvings. None of these had risen to any artistic excellence, though the names of one or two have come down to us—such as Bellamine of Siena, who erected the Fonte Branda in 1193; Uguccio di Lorenzo and Ildebrand; Lorenzo Maitani, who was *capo maestro* of the works of the cathedral at Siena in Giovanni Pisano's time; and Ramo di Paganello, who was exiled for ill-treating his wife, but was in 1281 recalled by the Senate, and again employed in the Duomo under the Pisani. In 1296 Ramo went to Orvieto with Lorenzo Maitani, and in time succeeded him as *capo maestro* there.

The Sienese guild of stone-workers, then, having already artistic tendencies, were only too willing to fall under the influence of Niccola Pisano, and to give themselves earnestly to a higher style of art. Several of them, especially Agostino and Agnolo, entered the studio of the Pisani as scholars, and in them the Sienese school rose to a height almost equal to that of the Pisan artists.

The finest monument of the Sienese school is the façade of Orvieto cathedral, which—with the exception of the parts done by Giovanni and Andrea Pisano, and the artists vaguely called by Vasari “Tedeschi”—was almost entirely of Sienese design and execution, but with just so much of the Pisan influence as Giovanni and Niccola had grafted into the school within the last thirty years. The first sculptor was Ramo di Paganello, Giovanni Pisano's scholar: with him Jacopo Cosme of Rome worked, together with Niccola's pupil Fra Guglielmo, Guido of Siena, &c.

In 1298, Boniface VIII. read mass there; but in 1310 the building was judged unsafe by Lorenzo Maitani of Siena, who was elected *capo maestro*, and the outside wall had to be rebuilt. From this time all the best sculptors of the day vied the one with the other in rendering the façade beautiful, till at the end of fifty years the Bible in stone, which is spread on its pilasters, was complete. It is impossible to assign the parts with any degree of certainty to their respective authors. The *Noah*, *Tabul-cain*, and *Seth*, as well as parts of the second and third pilasters, are in the early style of Niccola, as their short, square figures show; the fourth pilaster, with its *Last Judgment*, is Giovanni's manner perfected. Probably this part is to be attributed to Agostino and Agnolo.¹ Some

¹ These artists, whose names are always coupled together, have been supposed to be brothers; but they were, in fact, only fellow-scholars in

parts recall the composition of Niccola Pisano in his Siena pulpit; but there is a more advanced style, and grander and more poetic tone—the feeling of Dante and Orcagna is in them. The *Creation of Adam and Eve* is also one of the later developments of the schools; the drawing is natural and unconventional, the design imaginative.

While Agostino and Agnolo were at work with the multitude at Orvieto, Giotto passed there on his way to Naples, and his artistic eye soon singled them out as the possessors of especial genius; through him they obtained from Pietro Saccone di Pietramala the commission for the tomb to Bishop Guido Tarlati at Arezzo, which they began conjointly in 1327, and finished in 1330. Vasari says that Giotto designed it; but as they were both good and experienced sculptors, it does not seem likely that they would work out the compositions of another artist. There was great scope for artistic illustration in the stirring life of the warrior bishop Guido Tarlati, who wore the helmet as often as the mitre, and did not confine his militant spirit by any means to the Church. The subjoined list of the sixteen bas-reliefs ranged beneath the sarcophagus, with its effigy, is enough to show the inspiration which the sculptors had for the spirit they have shown in them:—

1. Guido made Bishop.
2. Chosen Lord of Arezzo.
3. The Commune doing him honour.
4. The Council in Office.
5. Guido builds the walls of *Arezzo*.
6. Takes the Castle of *Lucignano*.
7. Takes *Chiusi* in the Casentino.
8. Conquers *Fronzole*.
9. Siege of *Castel Focognano*.
10. Takes *Rondina*.

Giovanni Pisano's studio; Agostino being the son of a Giovanni, and Agnolo of Ventura.

11. Besieges *Bucine*.
12. Taking of *Caprese*.
13. Destruction of *Laterina*.
14. Ruin of *Monte Sansovino*.
15. Coronation of Louis of Bavaria.
16. Death of Bishop Guido Tarlati.

A goodly list of warlike subjects, and very dramatically rendered ; but regarded in comparison with later sculpture, they are rudely executed.

Although so often working together, Agostino and Agnolo were also separately employed. Agnolo worked in Assisi, where he made a chapel and tomb in the lower church to a brother of Cardinal Napoleone Orsini.

Agostino laboured principally in Siena, where he helped to build the Palazzo Pubblico, the convent of San Francesco, and one or two of the city gates ; his name is also recorded with those of Lando di Pietro and Maestro Giacomo in 1340 as architect of the *Fonte Gaia*, on the piazza. Agostino died some time in the year 1350, leaving a son, Giovanni, who was *capo maestro* of the Duomo of Siena, in 1340. A bas-relief of the Madonna and Child by him is in a chapel adjoining the oratory of San Bernardino in Siena.

The sculptors JACOBELLO and PAOLO of Venice, sons of Antonio dalle Masegne, were worthy pupils of Agostino and Agnolo. So closely did they follow their master's style, that two of their works have long been attributed to the Sienese partners. These are the *Arca di Sant' Agostino* at Pavia, and the large *Altar-piece*, full of statues, reliefs and sculptured ornaments, which was in the church of San Francesco at Bologna. Cicognara¹ takes his proof of the authenticity of the latter from some MSS. in the convent of San Francesco ; another MS. in the possession of the Ercolani family, after

¹ 'Storia della Scultura,' vol. III. cap. v. p. 287.

describing the work, says it was the "lavoro di Giacomo e Pietro Paolo, figli di Antonio dalle Masegne veneziani, scolari di Agostino ed Agnolo scultori sanese e questo lavoro fu fatto nel 1338 per ducati d'oro 2150," &c. Of their other work, the *Arca di Sant' Agostino*, in Pavia, we have no other proof except the style, and the fact that, as it was begun in 1362, it could not have been, as Vasari imagines, the work of Agostino and Agnolo, who died before that time. The Arca, which is much in the style of that of St. Peter Martyr, by Balducci, is in three stories, and is most elaborately covered with bas-reliefs, statues, and Gothic ornamentation. There are as many as 290 figures sculptured on it.

TINO, or LINO, DA CAMAINO, who has been mentioned as one of the scholars of Giovanni Pisano, was a Sinese. He was the son of Camaino di Crescentius di Diotisalvi, and flourished about 1298 to 1338. He worked at the Duomo of Siena from 1300 to 1338; was elected Syndic in 1305. Some of Tino's best works remain to us still; one is the tomb of the Emperor Henry VII. at Pisa. Henry VII. of Luxemburg was chosen in 1311 to be the means of the unity of Italy—which was desired even then—by being crowned emperor with consent of both Guelphs and Ghibellines. The iron crown of Lombardy was used in his coronation at Milan. But he soon alienated the Guelphs, and wars began with greater fury than before; Pisa being almost the only city which remained faithful to him. He died in 1313 at Buonconvento, where he was seized with illness on his way to make war with King Robert of Naples, after his siege of Florence had been repulsed by the brave old Florentine, Bishop Antonio d'Orso.¹ It is strange that Tino should

¹ Milanesei, 'Doc. dell Arte Sanese,' vol. i. pp. 181 *et seq.*

have been called on to make the tombs of both the bishop and his enemy the emperor. In that of *Henry VIII.*,¹ the effigy of the deceased, robed in his imperial mantle, lies on a white marble sarcophagus, his uncrowned head reposing peacefully on a cushion. Mourning geni adorn the ends of the sarcophagus, a row of saints the front of it. This tomb has been three times moved. It originally stood in the tribune of the Duomo of Pisa; thence it was taken to the chapel of San Ranieri; next, in 1727, it was placed over the door of the sacristy, and lastly in the Campo Santo, where it still remains. Like most of the sculpture of the time, it was originally coloured, a style which had evidently descended from the painted sculpture on the Etruscan sarcophagi.

The tomb of *Bishop Antonio d'Orso* of Florence, commissioned by Francesco di Barbuini, stands in the right aisle of the Duomo of that city. In this the bishop sits on his sarcophagus, dressed in his robes and mitre, and with his hands crossed on his breast. The front has a bas-relief of a youth kneeling before Christ; several angels surround the group.

Tino worked also at the Baptistery of Florence, but the subject of his labour is not known. The church of Santa Maria Novella has, however, a signed work by him, the tomb of *Bishop Aliotti* of Florence, who died in 1336. This is an architectural tomb; Gothic arches supporting the sarcophagus, which is adorned with a bas-relief. Two angels watch the deceased beneath a Gothic canopy. It is probable that the bishop gave the commission during his life, for on July 11, 1336, Tino was spoken of as "quondam," and a new architect elected in his place at Naples, where since the year 1324 he had been working in the service of the royal family. In 1325 he sculptured the tomb of *Maria of Hungary*, widow of

¹ A cast is in the South Kensington Museum.

Charles II. The Queen herself had left 154 oz. of gold for the purpose, and the tomb was placed in the church of Santa Maria Donna Regina, near Naples, which she had restored, as well as the convent near it.¹

The tomb, of the Pisan form, with angels and canopy above it, is placed in the nuns' chapel; angel caryatides support the urn.

Other works at Naples by Tino are the tomb of *Matilde*, *Princess of Acerra*, in 1332; that of *Carlo*, *Duke of Calabria*, in the church of Corpus Domini, in 1338; and of his wife, *Maria of Valois*. He also assisted in building the cloister of San Martino for Charles of Calabria, about 1325; and the convent, church, and palace for King Robert, on the hill of Sant' Eustachio. Siner Milanese gives the date of his death as 1339; this is difficult to reconcile with the document spoken of above and quoted by Perkins,² which calls him "quondam" in 1336, but against the latter supposition we have the date of the tomb of Carlo Duke of Calabria.

Maestro GANO, another scholar of Agostino and Agnolo, has left us two realistic specimens of his art. One is the monument of *Tommaso d'Andrea*, Bishop of Pisa, and commissary for Pope Nicholas IV. The deceased, who died 1303, is lying peacefully on his tomb, two small genii kneeling at his feet, angels guarding his head beneath a Gothic arch. The artist has made his effigy of death awful by placing the scroll in the bishop's hand, warning the beholder to recognise the death to which he must come, and to improve his life while he can. Gano's other tomb, that of *Raniero Porrina*, in the church of Casale, near Siena, is just as realistic for its life-like effigy. Raniero stands above his

¹ Milanese, 'Annot. Vasar.', vol. i. p. 432.

² 'Tuscan Sculptors,' vol. i. book ii. ch. iv. p. 99.

sepulchre dressed in his *lucca*, with his sword girded at his side, just as when he went forth to fight the Guelphs in the army of Henry VII. He died in 1314.

A third tomb by Gano is that of *Ugo Casarotti*, in the Pieve of Ripolano, sculptured in 1316, and thought to be his last work. A statue which once surmounted the monument, was removed from the church because the people worshipped it as a saint.

A Maestro GORO SANESE is also chronicled as the author of the tomb of *St. Carbone*, in the cathedral of Massa, in the Maremma, which is adorned with bas-reliefs and many statuettes. It was finished in 1323. It is not known whether Goro was of the school of Giovanni Pisano or of that of Agostino and Agnolo.

Other Sienese sculptors of the time were :

CELLINO DI NESE, who assisted in the Baptistery of Pistoja in 1334, and in 1337 sculptured the tomb of Dante's poetic friend, Messer Cino di Pistoja. ANTONIO BRUNACCIO, more famous for his activity in the Sienese revolutions than his artistic works, though he supplied marbles for the floor of the Duomo in 1356. LANDO SANESE, who was employed as a gold-worker by Henry VII., from whom he obtained a diploma in 1311. BARTOLOMMEO DI TOMMÈ, called Pizzino. GIOVANNI DI CECCA and MATTEO D'AMBROGIO, who carved between 1376 and 1384 the mediocre statues which fill the tabernacles of the Cappella della Piazza at Siena. LUCA DI GIOVANNI, who made the holy water vase in the Duomo at Orvieto ; the four artists who sculptured the font in the same church ; and UGOLINO DA VIERI, who worked the beautiful tabernacle for the holy wafer at Orvieto, in silver and smalto, in 1338.



CHAPTER II.

NICCOLÒ ARETINO.

MOCIO SANESE, although not a sculptor of great talent himself, was remarkable as being the master of Niccolò Aretino ; if this be true, the scholar soon outshone the teacher.

NICCOLÒ DI PIERO LAMBERTI, called PELA, is better known as Niccolò d'Arezzo. He was born in the latter half of the fourteenth century, and lived till after 1444, in which year his name appears in a document as one of the judges of some artistic work at Prato. On leaving the studio of his Sieneſe maſter, Moccio, Niccolò went to Florence to obtain work, and proving himſelf a good ſculptor, the Opera of the Duomo employed him to make two ſtatues of Doctors of the Church, which Vaſari aſſerts are equal to thoſe of Donatello. The plague drove him away in 1383, and he returned to Arezzo, where he reſtored the Lombard façade of the church of Santa Maria della Miſericordia, adding above the door a relief of the *Madonna and Child*, with angels holding her mantle over the people of the city, for whom St. Laurentino and St. Pergentino intercede.

Above the door of the biſhop's palace in Arezzo are three dilapidated ſtatues of terra cotta, as well as a St. Luke, which



were all by Niccolò. Two other statues of *St. Luke* by him—one in the chapel of San Biagio in the cathedral, and one in the hospital—are in a better state of preservation.

After the year 1384, internal wars having rendered Arezzo unquiet, Niccolò returned to Florence, where he obtained the commission for the sitting statue of *St. Mark*, one of the four evangelists of which three were assigned to him, to Donatello, and Nanni di Banco in 1408, with the proviso that the artist who succeeded best should make the fourth. The four statues are now in the chapels round the great tribune; but the light is so imperfect that it is difficult to distinguish them. The Arte della Lana employed Niccolò to make two small figures of the *Virgin* and the *Angel of the Annunciation* above the statue of *St. Matthew* on Or San Michele. In 1390 he sculptured the six rounds which adorn the Loggia

Bas-relief by NICCOLÒ ARETINO. On the North Doorway, Florence Cathedral.

de' Lanzi; and in 1405 made the sepulchre of *Leone Acciajuoli* in Santa Maria Novella. In 1407 he is named as master of the door of the Duomo. The illustration on p. 96 is part of his graceful design for the ornamentation of the arch. The Venetian Senate would have employed him; but he was bound to finish his work at the Duomo in Florence, and could not go. He went to Bologna, however, after 1410, to make the tomb of *Pope Alexander V.* in the convent of the *Fratì Minori*. From want of marble and stone, the tomb, with its effigy and reliefs, was entirely made in terra-cotta and stucco. It has long been removed to the public cemetery at the Certosa. There are no works by Niccolò chronicled later than this. Vasari asserts that he died soon after, and was buried at Bologna in 1417; but if the Niccolò d'Arezzo, who was one of the judges of the work of the chapel of the Cintola at Prato in 1444, was this same man, his death could not have taken place till much later.¹

¹ Milanesi, 'Annot. Vasari,' vol. ii. p. 139 note.



CHAPTER III.

JACOPO DELLA QUERCIA.

ALL the before-mentioned sculptors, Niccolò excepted, were more or less mediocre, and the Siennese school could boast of no great master after Agostino and Agnolo till the time of Giacomo or Jacopo della Quercia, who was born at Siena in 1371, and was the son of a goldsmith named Pietro d'Angelo di Guarnieri della Quercia Grossa¹ and Mona Maddalena his wife. Some say he was a pupil of Goro, others of Luca di Giovanni; but from his having competed for the doors of the Baptistery in 1404, it is more probable he first learned his father's art of *oreficeria*. His earliest commission was given when he was quite a youth. It was an equestrian statue of wood, tow, and plaster, to place above a wooden catafalque on the occasion of the funeral of Gian Tedesco da Pietra Mala, who died in 1395 at Orvieto, and whose body was brought to Siena to be buried. The statue was for more than a hundred years in the Duomo of Siena.

During his stay in Florence, he competed for the bronze gates and stood high amongst the others; some authors assert that he sculptured the *Madonna della Mandorla* over the north door of the Duomo, but this Baldinucci assigns to

¹ La Quercia Grossa was a village near Siena. It is now extinct.

Nanni di Banco. We find him next at Ferrara in 1408, where he sculptured a *Madonna and Child* in relief for the chapel of the Silvestri family, which is now removed to the chapter-house. A tomb for a Dottore Varj is spoken of, but when the church of San Niccolò where it was placed was destroyed the tomb was lost.¹

In the same year (Dec. 15, 1408) the Signoria of Siena gave Jacopo the commission to adorn the *Fonte Gaia* on the Piazza with sculptures. On Jan. 22, 1409, a second compact was made; the price fixed being 2000 gold florins. He does not seem to have commenced work directly, for on June 13, 1412, he presented his design, and a third stipulation was made, to be followed by a fourth four years later, on his showing a different design. In 1418 a higher price was promised, and at last, Oct. 20, 1419, he was paid 2280 gold florins for his completed work.

The Fonte Gaia had already existed a long time, for, as we have said in the life of Agostino of Siena, he and two other architects were its builders in 1340. Its principal artistic embellishment was a statue of Venus which had been excavated in Siena and set up over the "Joyful Fountain." When the city fell into trouble and civil wars, as well as sieges from the Florentines, the people began to blame the heathen goddess as the cause of all their disasters, and dethroning her they broke the statue into pieces and buried it in Florentine territory, that any evil which might arise from her influence should fall on their enemies. Jacopo della Quercia, to counteract the remains of paganism, made his fountain an epitome of Christianity. Its form is a square reservoir, with a parapet on three sides of it; the centre wall was divided into niches

¹ Perkins (vol. i. book ii. chap. iv.) says it was placed in San Giacomo Maggiore, in Bologna, as a monument to one of the Bentivoglio family.

containing the statuettes of the Madonna and Child, and the theological virtues. These are gracefully draped, but more laboured and less refined than the works of the Florentine masters of his time. The two side parapets were covered with reliefs from Old Testament history. In the basin were some boys, riding on wolves and dolphins, and of course the arms of Siena, Romulus and Remus with the wolf. Taken as a whole Quercia's fountain was a beautiful work, and quite sufficient to have made his name, as indeed it did, for he was called Jacopo della Fonte ever after. Jacopo's assistants in the Fonte were Sano di Matteo and Nanni di Jacopo da Lucca, whom he employed to do all the marble work except the statues and reliefs, they stipulating (Jan. 10, 1414) to finish their part in eighteen months, and to be paid 2200 lire. The Fonte Gaii, having been much ruined for years, was replaced in its antique form by a model by a modern Siennese, Tito Sarrocchi, in 1858-1866. Some old fragments are preserved in the *Quercia* of the Duomo.

In 1413 Jacopo left the Fonte to go to Lucca, where Paolo Guinigi, lord of the city, had called him to sculpture a tomb for *Ilaria del Carretto* his wife. This lovely work is in the Cathedral at Lucca, and consists of the effigy of Ilaria and a relief of children carrying festoons. The surmounting canopy was destroyed by the mob which turned Guinigi out of the city some twenty years later. The recumbent statue is free and natural without being too realistic, a sweet, reposeful face with its braids of hair bound on the smooth brow; the hands clasp each other loosely. A hound, emblem of conjugal fidelity, lies at her feet. Whilst at Lucca, in 1422, Jacopo sculptured an altar-piece above the tombs of Federigo di Trenta and his wife in the church of



TOMB OF ILARIA DEL CARRETTO. By JACOPO DELLA QUERCIA.
In the Cathedral at Lucca.

San Frediano. It is in a florid style, the niches containing statues, and the base being covered with reliefs.

It was not till 1425 that his important works in the church of San Petronio at Bologna were begun, at the commission of Archbishop Arli, then Legate of Bologna, who offered him 3500 gold florins to sculpture fifteen bas-reliefs for the great door of the church. In an evil hour for his own peace he accepted the work, which, though it has greatly added to his fame, was the cause of the latter years of his life being embittered by quarrels and enmities on his account between the cities of Siena and Bologna. He had scarcely obtained his marbles and completed his design when, on Feb. 8, 1428, he was peremptorily recalled to Siena to finish the font of the Baptistry there, for which the commission had been given in 1417, but some delay had occurred in obtaining suitable marble. Jacopo replied with letters and promises, but remained in Bologna where he was interested in his work. His assistants who were left in Siena to go on with the font began to quarrel about it, and the Signoria, seeing the disadvantage of a studio with an absent master, took the matter in hand, and on Aug. 28, 1428, wrote to say that he must be in Siena within ten days under pain of a fine of 100 florins. This brought him back, for his poverty rendered it impossible to pay such a fine, and as soon as he reached Siena the Signoria made another decree that he was not to leave the city under pain of a fine of 100 florins. Notwithstanding this we find him writing to Bologna on Nov. 13, 1428, promising to return thither shortly. He must have carried out his resolve, for on Dec. 3 he petitioned the Signoria to absolve him from the fine he had incurred.

He did not, however, leave Siena for any length of time till his bronze relief of the *Calling of Joachim*, a very fine

and earnest work, was finished, and placed on the Font in juxtaposition to the one which Donatello had sculptured in 1421. The Opera of the Duomo of Siena, seeing that Jacopo had other interests, employed Donatello in 1428 to make the statuettes for the tabernacle of the font; and Jacopo released, went gladly back to Bologna, where he signed a new contract on Oct. 24, 1429, for the sculpture on the inside of the door of San Petronio. His reliefs for this "porta" are a charming series of subjects from the Old Testament. The *Creation of Eve* is not as graceful as the one by Ghiberti on his gates, nor even as the one on the pilaster of Orvieto cathedral, but there is a good deal of force in it, though the attitude of the sleeping Adam is painfully constrained. The *Expulsion from Paradise* has been said to be the prototype of Michelangelo's *Adam and Eve* in the Sistine chapel, and Raphael's in the Vatican loggie. It is well known that Michelangelo was an admirer of Della Quercia's style, and that he studied from the doors of San Petronio during two of his visits to Bologna in his youth.

In 1433 Jacopo promised to make some statues for the Loggia della Mercanzia at Siena as soon as the Opera should have obtained the marble from Carrara; and by way of binding his interests to his native city he was elected rector of the Opera del Duomo there in 1435, and made a Priore of the Signoria for the first two months of the same year. Some misunderstanding having arisen, the commission for a statue to be placed in the chapel of the Piazza del Campo being annulled, Jacopo was only paid the price of the marble he had brought from Carrara, and returned to Bologna on March 21, 1435, leaving two consuls in his place.

The Signoria made another effort to obtain his favour by

creating him *cavaliere* in August, 1435, but it seems the weight of his broken compacts at Bologna oppressed him, for in March, 1436, he writes from Parma to express his regrets, and protest that he is ready to oblige them in any way. It is thought that about this time he sculptured the monument of *Antonio Galazzo Bentiveglio*, lord of Bologna, who died in 1345. It is in the church of San Giacomo Maggiore. In 1437, the Siennese, having again their coveted sculptor among them, write to the governor of Bologna that the work of San Petronio having proved greater than was imagined, they beg for higher pay to Jacopo. In September of that year he is allowed to go to Bologna for one month, on the condition that he is to lose his salary as Rettore of the Opera for any time by which he exceeds that leave of absence. He disregarded this, and on November 7, 1437, the Commune of Siena writes that great disorders are being caused by his absence from the works of the Duomo.

On February 5, 1438, there is a deed by which the Commune, finding Jacopo has not returned because he has had some weeks' illness, revokes its decree to stop his salary. At length, on October 20, 1438, Jacopo, worn out with his worries, with the cares of office, and the disputes of patrons, found rest in death, and was honourably interred in the Duomo of Siena. He may well have good cause to write in one of his letters, "God knows how many complaints and murmurs I have to bear from my countrymen." He left all his property to his brother and sister, except a legacy to a pupil called Cino di Bartolo Battilori, who was accused, after his master's death, of the ingratitude of having stolen 800 gold florins, besides clothes and jewellery, from Della Quercia's room in Bologna. The South Kensington Museum possesses two terra-cotta groups of the *Virgin and Child*, and other original works, by Jacopo della Quercia. A representation of one of them is

given in the 'Portfolio' (No. 158), accompanied by a monograph on Della Quercia from the pen of Professor Sidney Colvin. The list of Della Quercia's scholars is a long one, and not without some illustrious names.

NICCOLA BOLOGNESE, or Niccola dell' Area, was, in reality, a native of Bari, who came to live at Bologna with his father Antonio. It is not proved, although Vasari asserts it, that he was a pupil of Jacopo; although he might have worked under him at San Petronio. He obtained the name of dell' Area from having added the elaborate canopy to the *Area di San Domenico*, of which Niccola Pisano had sculptured the sarcophagus in the thirteenth century. There is a terra cotta *Madonna* in the façade of the Palazzo Pubblico of Bologna, sculptured by him. He married Caterina de' Boateri, and died in Bologna, March 2, 1495.

PILTRO DI MINELLA, son of Tommaso di Minella (born 1391), assisted Quercia in the marble part of the font at Siena, and was architectural sculptor of the Loggia di San Paolo; he was *capo maestro* of Orvieto cathedral from 1431 to 1433, and later held the same office at Siena. He had three brothers, all sculptors, and held a kind of school of design in Siena in 1476, in which the *Seven Ages of Man*, for the mosaic floor of the Duomo, was designed.

GIOVANNI DI STEFANO, who made two bronze angels above the altar of the Duomo, Vito di Marco (fl. 1456), Francesco di Bartolo (1437-1497), and Bartolo di Domenico (1472-1522), were minor artists of his school.

The two greatest of his followers were Lorenzo di Pietro di Giovanni di Lando, better known as VECCHIETTA, and MATTEO CIVITALI, a Lucchese, whose works almost rival those of Della Quercia, and of whom we have already spoken.

IL VECCHIETTA, born 1412, at Castiglione di Valdoreio,

near Siena, was not only sculptor, but architect, painter and goldsmith.

In 1445 he painted the frescoes of the chapel which contain the relics in the Sacristy of the Hospital of Santa Maria della Scala, besides frescoing the ceiling and walls of the same Sacristy, and in 1540 he began to fresco the roof and walls of the Baptistery of Siena. The Uffizi gallery in Florence possesses a triptich of the *Madonna and saints*, by Vecchiotta, which very well displays his style. But it is principally of his works in bronze and sculpture that we have to speak. In 1460 he had the commission for two statues of *St. Peter* and *St. Paul* for the Loggia della Mercanzia at Siena.

After his masterpiece of painting, the *Assumption of the Virgin* in the Altar of the Sacrament, at Pienza, in 1461, he appears to have turned his attention more to metal working, but unfortunately few specimens of this remain. The silver bust or statue of *St. Catherine* disappeared after the siege of Siena in 1555. He made three silver statues also for the Duomo of Siena, that of *St. Bernardino* in 1474—the same year in which that of *St. Catherine* was cast—one of *St. Paul* in 1475, and *St. Sebastian* 1478. The bronze recumbent effigy of *Mariano Soccino* the elder, a famous juriconsult, is now in the Florentine gallery of bronzes, having been bought by Duke Ferdinando II. The commission was given in 1467 at the expense of the city. It was to be placed on his tomb in San Domenico. The head and face and the wrinkled aged hands are extremely life-like, but the style is hard.

In 1465 he began one of his principal works which he finished in 1472, a tabernacle of bronze for the high altar of the hospital of Santa Maria della Scala in Siena. It is surmounted by a statue of the risen Christ, and adorned with angels; it cost 1650 lire. In 1506 it was removed to the high altar of the Duomo of Siena, where it still remains.

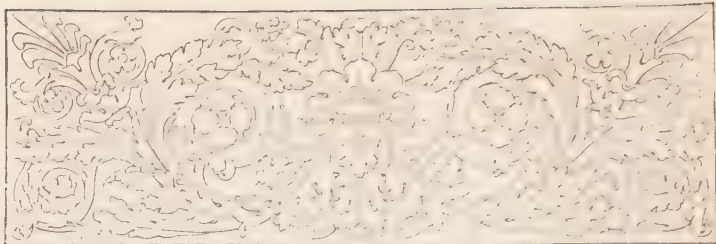
In 1476 Vecchietta obtained permission to erect a chapel of his own design in the church of the hospital, which he adorned with a painted altar-piece and a bronze statuette of Christ. The picture, much injured, is now in the Belle Arte of Siena. Several of his works exist in Narni, where there is a statue in wood of *St. Anthony* in the Duomo, and another of *St. Bernardino* in the church of that name, both signed. His will is dated May 12, 1479. He died June 6, 1480.

Among the names of the latter half of the fifteenth century there are but a few who stand out in the annals of the Sienese school. These are FRANCESCO DI GIORGIO, (born 1439, died 1502,) sculptor and architect, who was chiefly known for the reliefs in the façade of the Ducal palace at Urbino. He was one of the Signory of Siena in 1493, and cast two angels for the tabernacle of the high altar of the Duomo of that city.

URBANO DA CORTONA, a scholar of Vecchietta, in 1480 sculptured the monument of the *Cavaliere Christofano Felice* in the church of San Francesco at Siena, and a bas-relief over the door of the Oratory of St. Catherine.

GIACOMO DI COZZARELLI, (born in Siena, November 20, 1453; died March 23, 1515,) was a pupil of Francesco di Giorgio, and a good bronze caster and architect.

With these artists the story of the Sienese school ends. Only thirty sculptors' names are on the books in the sixteenth century, against sixty in the fifteenth, and ninety-three in the fourteenth. The causes of this decadence may be found in two reasons; that with the completion of the Duomo the impulse given to sculpture was less, and also that, in losing her independence and falling under the power of Tuscany, Siena lost with her freedom her artistic power.



PART VI.

RENAISSANCE SCULPTURE IN EUROPE.

CHAPTER I.

SPAIN.

THE Spanish school of the Renaissance was in reality only an offshoot from the Italian, for until Starnina and Torrigiani went to Spain, the art of that country was entirely confined to the decorative sculpture of those finest of architects the Moors. Starnina left behind him the seeds of the Spanish school of painting, but the sculpture did not take such firm root. Torrigiani's *Madonna* at Burgos, the *Madonna* at Seville, done for the Duca d' Arcos, and the *St. Jerome* for the Monastery of Buonavista, dated 1520, were the first works of the Renaissance style in Spain.

In that same year, a Spanish artist named ALONZO BERRAQUETE, who had gone to Florence when a youth in 1503, had been a scholar of Michelangelo, and helped him in the tomb of Julius II., returned to his native country, and was taken under the patronage of Charles V., who named him "sculptor and painter of the chamber," and gave him

important commissions at Toledo, Granada, and Valladolid. At Toledo he sculptured the throne of the archbishop, with scenes representing the *Transfiguration*. For the palace which Charles V. had erected in the Alhambra, Berraguete sculptured some fine bas-reliefs, the *Triumphs of Charles V.*, in which the emperor is represented as Hercules; and at Valladolid he constructed the high altar, for which he received 4400 ducats. His last work, when he was eighty years of age, was the *Tomb of Cardinal Tavera* in the Hospital of St. John Baptist at Toledo. He died in that hospital in 1561.

GASPAR BECERRA (1520—1570) had also his artistic education in Italy, and returned to his country with fame as architect, painter, sculptor, and author. His 'Book of Anatomy' was published at Rome in 1554, and the anatomical statues he invented were much used in schools of art. He found a royal patron in Philip II., who employed him in the ancient Alcázar at Madrid, and in the new palace of Pardo. His masterpiece is considered to be the statue *La Our Lady of Sorrows*, carved in wood for Queen Isabella de la Paz, which is said to have been inspired by a miraculous dream. It was very expressive of sorrow and resignation, and while in the Convent of the Minimi Fathers was for many years a miraculous image, one of the fathers having in 1640 published a book narrating the wonders it performed. The statue has now disappeared. Another famous work by Becerra was the high altar of the Cathedral of Astorga, for which he only obtained 11,000 ducats out of the 30,000 expended on it.

A later Spanish artist was JUAN MARTINEZ MONTANES, born at Alcalá el Real, who died at Seville 1650. He was a good sculptor, excelling in child-forms and cherubs. A *St. Domenic*

scourging himself, and a *Crucifixion* by him, are in the Museum of Seville.

His pupil, ALONZO CANO, son of a carpenter at Granada (1601—1667), was another of the versatile artists of Spain. He was celebrated as a painter as well as a sculptor: in character a second Cellini, fierce, hasty, and overbearing, a temper which brought him many adventures. He was patronised through all his escapades by Philip IV., who made him a canon; but the Chapter deprived him of the ill-suited office. His sculpture was chiefly carving in wood. The *Virgin* in the sacristy of Granada, and one in the church at Lebrija, are fine specimens of his art, which was very dignified and noble. With the death of Alonzo Cano, Renaissance sculpture in Spain may be said to have died also.





CHAPTER II.

GERMANY.

ALTHOUGH Vasari talks of the "Tedeschi" (Germans) having formed the art of Niccola Pisano, yet there was in his day no German school of sculpture at all distinguishable from the style general in all countries, and known as Gothic, which was in fact a decorative art applied to sculpture, and which may be studied in English and German cathedrals as well as the early French. Even the best works of the Gothic epoch have left no sculptor's name behind them, except perhaps the mythic one of Sabina, daughter of Ervino de Steinbach, who is said to have carved the marble ornamentation of the cathedral at Strasburg.

But the general awakening to art in the fifteenth century shook also the Germans to new life. SEBALD SCHUFFER sculptured the fountain of Nuremberg, and JORG SYRLIN, of Ulm, (flourished 1449—1474,) carved the choir-stalls of Ulm Cathedral, and they were the finest art of his day, showing that true form, dignity, study of nature, and anatomy, which were the marks of Renaissance art in all lands.

Then came ADAM KRAFFT, of Nuremberg (1480—1507), who raised the art of sculpture in stone higher than Syrlin had done that of carving in wood. His style is perhaps

florid, and a little Gothic heaviness sometimes marred his figures, but his compositions are eloquent, and his facial expression marvellous. The *Seven Stations of the Cross* in the cemetery of St. John at Nuremberg are very characteristic specimens of his style. In the whole series the mother's love is brought very tenderly prominent. Other reliefs by Krafft are the one over the door of the Public Scales at Nuremberg (see engraving), and some monuments in the church of St. Sebald, of which the South Kensington Museum possesses casts. His masterpiece is probably the *Sacramentarium*, in the Church of St. Lawrence. It is supported on a Gothic pyramid, at the base of which are the kneeling figures of Krafft himself and two friends, and it is adorned with reliefs and statuettes.

Krafft's great friend PETER VISCHER, the son of Herman Vischer the sculptor, did as much for the ornamentation of Nuremberg as Krafft himself. He turned his attention to casting in metal, and became one of the finest bronze workers. His son Herman went to Italy, and brought casts and designs from thence, which may account for the greater refinement in Vischer's later works, which form a link between the semi-Gothic of Krafft and his predecessors and the more humanistic style after Dürer. His earlier works, which have no touch of Italian about them, are of the same type as the first-named artists. They are the *Tomb of Archbishop Ernst* at Magdeburg, 1495, and that of *Bishop Johann* in Breslau Cathedral, 1496. His great work, the bronze *Shrine of St. Sebald*,¹ at Nuremberg, dating from 1508—1519, is very fine. The architectural design is late Gothic, almost Romanesque, and it is adorned with beautifully executed statues and reliefs, which show a decided step in advance of previous artists.

¹ A cast is in the South Kensington Museum.



BAS-RELIEF OVER THE DOORWAY OF "THE PUBLIC SCALES," NUREMBERG.
By Adam Kraft.

There is a great deal of rich ornamentation, but so well blended that the effect is most harmonious. Some fine reliefs by his hand are a *Coronation of the Virgin*, at Erfurt Cathedral; *Christ and the sisters of Lazarus*, at Ratisbon Cathedral; and a monument to Frederick the Elector, at Wittenburg.

After these, who might be called the forerunners of the Renaissance in Germany, ALBERT DÜRER (1471—1528) arose; but though he did his part in sculpture as well as in painting, he had no great followers in this branch, and after his day comes a blank in the history. The finest works of Dürer's chisel are the altar shrine in the Landauer Monastery, representing *Christ as Judge of the World*; a carving in the British Museum on dark stone, representing the *Naming of St. John Baptist*; an exquisite bit of ivory carving in alto-relievo in the Carlsruhe Museum, representing the *Three Graces*, and a fourth figure in a dancing attitude. The forms are so correct, light, and elegant, that it is a surprise to see at the foot the monogram of Dürer, whose general style was so different.

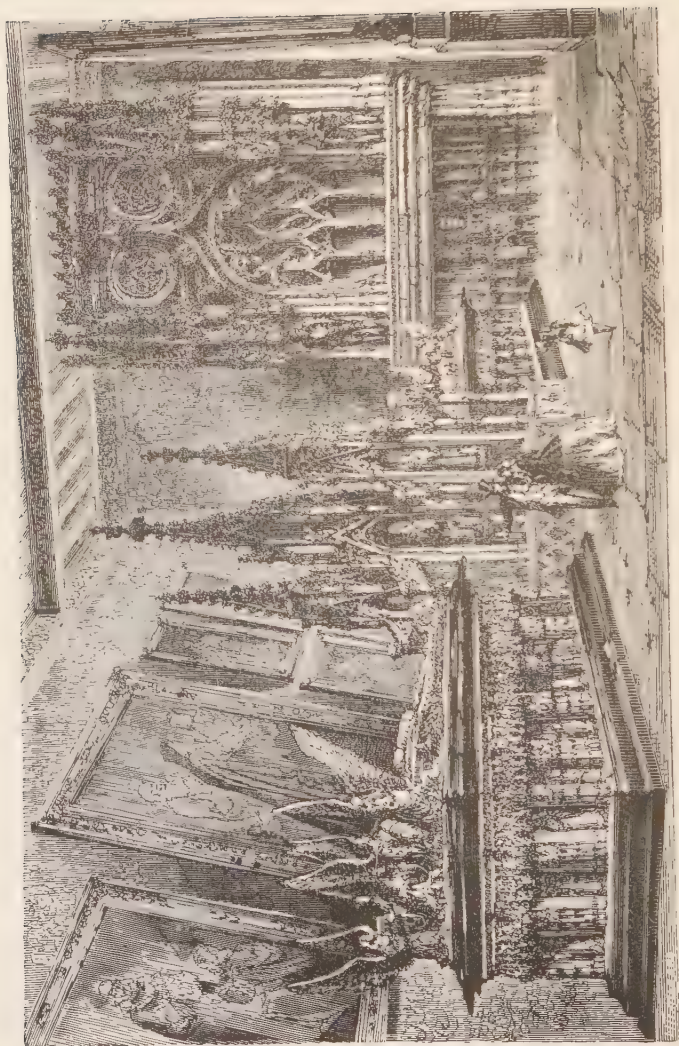
Two reasons may be suggested for the break in German art which follows this epoch, viz. the iconoclastic influence of the Reformation, and the Thirty Years' War, from 1618 to 1648, with the devastations which were its consequence.



CHAPTER III.

FLANDERS.

HOLLAND has absolutely no school of sculpture. Rich as it is in painting, there is not a single work of sculpture to be cited by native artists, excepting the slight specimens in the porcelains of Van der Werff. The cause of this absence of one branch of art may possibly lie in the national want of either marble, or stone-quarries, or even mines of metal. Flanders, on the contrary, could boast some good sculptors, almost equal in merit, if not in number, to those of Germany. Of the era preceding the Renaissance we may cite the bronze tombs of *Charles the Bold* and *Maria of Burgundy*, his daughter, who was killed by a fall from her horse at the age of twenty-five years. Both these fine monuments are at Bruges, and show a delicacy of handling in the details very far in advance of the earlier Gothic schools. The name of the artist is lost ; but the tomb of *Philip the Brave* (1404), also at Bruges, is the work of three Flemings, Claux Sluter, Claux de Vousonne, and Jacques de Baerze. The last was born in 1391, and carved those wonderful shrines of the Dukes of Burgundy at Dijon, for which Melchior



TOMBS OF JEAN SANS PEUR AND PHILIPPE LE HARDI,
Dukes of Burgundy, XVth Century, at Dijon.

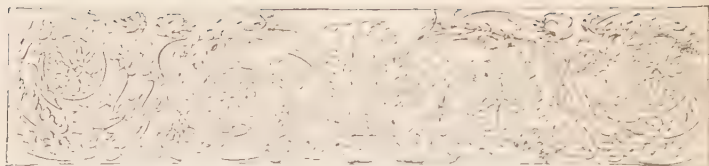
Broederlaine executed the paintings. These marvellous examples of Gothic sculpture are now in the Museum of Dijon.

Bruges can also show a fine specimen of wood-carving by Herman Gloseneamp, in the chimney-piece of a hall in the Assize Courts. The workmanship is marvellous, it contains several statues of members of the house of Burgundy, and profuse ornamentation and reliefs in the frieze. The story goes that the artist was condemned to death, but prayed that he might be allowed to execute a last work in his art. His daughter assisted him, and the chimney-piece, which was the result, won him such fame that he obtained a pardon.

Another wonderful chimney-piece of a later date (A.D. 1529) is in the Council Chamber of the Palais de Justice at Bruges. It was designed by Lancelot Blondeel of Bruges, and the lower portion in black marble and the frieze were carved by Guyot de Beaugrant of Mechlin. (A cast of this work may be seen in the South Kensington Museum.)

After this epoch the art of sculpture languished in Flanders as it did in Germany.





CHAPTER IV.

FRANCE.

LIKE the art of all other countries the early art of France fell under the influence of the leading styles. The diptychs and reliquaries in the Hotel de Clugny, which date about the tenth century, show Byzantine work, and the bronze doors of Hildesheim Cathedral, A.D. 1015, display the self-same art as those of Pisa and Troja, about the same time. The Cathedrals of Chartres, Burgundy, and Provence are almost identical in style to Romanesque buildings in Italy and Germany; so much so as to lead to the supposition that foreign workmen were employed; and, in fact, at Autun, where there are some very weird and spirited reliefs of the *Last Judgment*, similar to those in the cathedral at Monza, we find the Lombard name of Gislebertus as their artist.

The Cathedral of Amiens is much later, dating from the thirteenth century, and here the influence of the school of the Pisani is very visible, especially in the beautifully simple statues of the *Virgin and Angel Gabriel*.

In the fifteenth century was the same awakening of art in France as in other countries.

As precursors of the Renaissance period we may cite the

line marble effigies of Peter d'Evreux of Navarre, and his wife Catherine d'Alençon, in the Carthusian church of Paris, and the series of bas-reliefs illustrating the life of the Virgin, round the cloister of Notre Dame at Paris, by JEAN RAVI and his nephew JEAN BOUTELLER, and the magnificent sepulchre which Charles V. had erected to his buffoon, Thévenin de Saint-Légier, by Hennequin de la Croix.

MICHEL COLOMBE (1431—1514), whose name is preserved in the first room of the Renaissance in the Louvre by his fine alt-relievo of *St. George and the Dragon*, raised the sculpture of France to a still higher level. Another grand work of his is the mausoleum of Francis II., Duke of Bretagne, and his wife Marguerite de Foix.

Two other sculptors worthy of mention were Colombe's contemporaries. JEAN TEXIER, sculptor of the bas-reliefs at Chartres, representing scenes from the New Testament, and JEAN JUSTE, whose fame chiefly rests on the sepulchre of Louis XII. in St. Denis.

In the sixteenth century arose what is known as Renaissance art in France. It is similar in feeling to that of Italy, but more florid, more exaggerated, and in aiming at elegance and grace, simplicity and roundness are often lost; it was a following with French feeling, of the mannered style of the later Italian artists employed in such numbers at Fontainebleau.

JEAN GOUJON (1530—1572) is a typical sculptor of his time; the marble group of *Diana* in the Louvre has all his faults and beauties. The goddess, with her two favourite dogs beside her, sits on a carved pedestal with her arm round the neck of a deer with golden horns. She is nude, and has that length and flexibility of limb which marks the school in distinction to the more natural robustness of classical art.

Goujon's strong point was in relief, where he has been called the French Phidias. The Louvre (Sala Goujon) preserves a beautiful *Deposition from the Cross*, placed between the *Four Evangelists*, also by him, and two groups in stone of



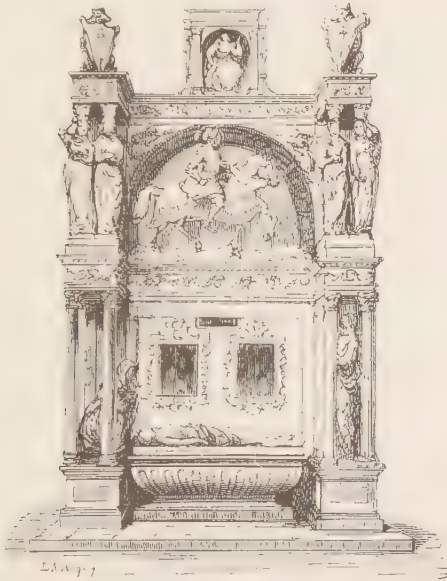
THE FOUNTAIN OF THE INNOCENTS. PARIS.

By Jean Goujon.

Nymphs of the Seine, and *Tritons and Nereids*. The only relief in marble which is known to be by his hand, called *Le Reveil*, is very symbolic of the Resurrection. The *Fountain of the Innocents*, in the market-place of Paris, is one of his

best works. Jean Goujon was killed by a shot from an arquebus while carving a relief on the façade of the Louvre during the massacre of St. Bartholomew.

Another artist of this time was JEAN COUSIN, (born at



TOMB OF PIERRE DE BRÉZÉ, AT ROUEN.

By Jean Cousin.

Soucy 1501, died 1589,) a universal genius, painter, architect, author, and sculptor. The tomb of PHILIPPE DE CHALOT, admiral of the French fleet, is said by Cicognara to be the masterpiece of French sculpture in the sixteenth century. The admiral armed is half recumbent, with his arm resting on his helmet. The figure is very fine, but the decorative

part of the monument is less pleasing. It is now in the Louvre. Another of his celebrated works is his tomb of *Pierre de Brézé, Grand Seigneur of Normandy*, at Rouen. Cousin was author of a book on portraiture.

GERMAIN PILON (1515?—1590) was less versatile, but as a sculptor more important. Not only are several of his minor works in the Louvre, but the church of St. Denis has a rich collection of his finest monumental sculpture. The Louvre possesses the tomb of the chancellor René Birague and Valentina Balbiani, his wife. The bronze kneeling statue of the *Chancellor* is full of life and expression. His wife is recumbent, and reads the Holy Scriptures. A fine bas-relief beneath this gives a striking contrast between life and death. The two tombs, now separate, were once united, two genii extinguishing their torches standing before them. Another work of Pilon's in the Louvre is a group of three women, either Graces or Theological virtues,—critics are divided in opinion,—they hold a golden vase which was destined to contain the hearts of Henri II. and Catherine de' Medici; there is also a good bas-relief of *Paul preaching in Athens*. In St. Denis the finest work is the tomb of Henri II., which is very vigorous and grand. Casts of parts of it are in the Crystal Palace.¹

JAQUES SARRAZIN (1590—1660) formed his style in Italy, and with Lebrun founded the Académie des Beaux Arts. He forms a link between Goujon and Puget. A bust of his in bronze is in the Louvre.

SIMON GUILLAIN (1581—1658) executed some statues of

¹ Among French sculptors we have not named Jean de Boulogne, because he is already mentioned as Giovanni da Bologna among the Italian sculptors. Although born in France, his training and work were purely Italian.

his parents, and one of Louis XIV. as a boy, which are now in the Louvre.

PIERRE PUGER (b. Marseilles 1622 ; d. 1694), so famous in France in the seventeenth century, formed his style on that of Bernini ; the epithet of " the Rubens of sculpture," which his contemporaries gave him, well expresses his style. He was without classical training or knowledge, but possessed such freedom of imagination and mastery of hand that he often attacked the marble with his chisel, and formed a complete statue without either sketch or model. He said himself, " I am made for grand works. When I work the thought is wrapped up within me, and the marble, large as it may be, trembles before me." His *Heracles in Repose* is the most massive of figures, but coarse and naturalistic. In *Percus* and *Andromeda*,—the contrast between the two figures is given by the disproportioned sizes, the Andromeda being very small, the hero very large ; and in his *Milo of Croton*, devoured by a lion, the realism is so terrible that the Queen Marie Therese received such a shock of fear and pity on seeing it that she exclaimed, " Oh God ! the poor fellow."

ANTOINE COYSEVOX (b. Lyons, 1640 ; d. 1720) was known chiefly for his tombs of *Cardinal Mazarin*, *Comblé*, and that of *Colbert* in St. Eustache, of *Charles le Brun* in St. Nicholas, and the marble statue of *Louis XIV.* in Notre Dame. His great rival in the patronage of Louis XIV. was

FRANÇOIS GIRARDON (b. Troyes 1630 ; d. 1715), whom La Fontaine compared to Pheidias ; but so many of his works were destroyed in the Revolution that it is difficult for us to judge of his excellence.

About the same time lived the brothers COUSTON, NICHOLAS (1658—1733), and GUILLAUME (1678—1746), nephews of Coysevox, who each in turn gained the grand prize at the

Académie and studied in Rome. The first executed the colossal group in the Tuileries Gardens, the *Intoxication of the Seine and Marne*, and a bronze statue of the *Saône* at Lyons. The younger brother emblemized the *Rhône* in a bronze statue at Lyons. The Musée des Monuments Français contains his statues of *Louis XIV.* and *Cardinal Dubois*; his *Horses of Marly* are placed at the entrance of the Champs Elysées. His son and namesake took the Grand prize in his turn, and became Keeper of the Sculptures in the Louvre. By him are the tomb of the father of *Louis XVI.*, a *Visitation*, in the chapel of Versailles, and the *Agony in St. Francis Xavier*, in the Jesuit church at Bordeaux. Other names which rose to eminence in France in the eighteenth century are Francesco Coudrey, Vinatele; Bouchardon, author of the *Boy with the Goat*, in the Louvre, and Adam Lambert, whose *Prometheus* was much admired.

To the French school of the seventeenth century is due the rise of the Danish school, which produced Thorvaldsen. Before the reign of Charles V. (1670—1699), the Dutch style was the characteristic of Danish art; the first French influence was brought in his reign by a painter Jacques d'Agar, who became court artist at Copenhagen, and a sculptor, Abraham Caesar d'Amoureux, who in 1688 executed the equestrian statue of the king.

In the reigns of Frederick IV. and Christian VI. the French school took root in Denmark. Jacques Saly, a French sculptor, became director of the newly-founded Academy of Fine Arts. Wiedewelt, the next director, a Dane, studied under Guillaume Coustou the younger in Paris before he went to Rome, where Winckelmann, with whom he was intimate turned his mind to classic art.

Saly's chief pupils were —A. WEIDENHAUPT, who became professor of the Academy: a skeleton of his was used as a model for more than a century. He studied in Paris under Augustin Pajou for three years.

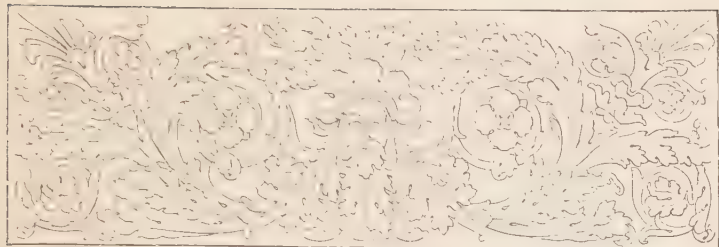
NICHOLAS DAJOU, born in Copenhagen, worked with Weidenhaupt on the obelisk to *Liberty* in Copenhagen. The latter carved the figure of *Agriculture*, and Dajou those of *Courage* and *Patriotism*, which are inferior in merit. Dajou has the distinction of having been the master of Thorvaldsen.

To the more important French sculptors of the eighteenth and nineteenth centuries we have given a separate chapter.





STATUE OF FREDERICK THE GREAT. AT BERLIN.
By Christian Rauch.



BOOK III.

MODERN SCULPTORS.

PART I.—ITALY.

ANTONIO CANOVA.

AFTER the time of Michelangelo, Sculpture followed in the wake of Painting and declined ; the reasons for this were many.

1st. Instead of being free to dedicate Art either to their own ideas, or to the high services of religion, artists were so fettered by the patronage of princes, that almost every work was dictated by the patron, and the standard became not the purest ideal, but the statue or picture most flattering to the Mæcenas in whose honour it was done.

2nd. Michelangelo and Raphael had so excited the admiration of the artistic world, the one by the splendour and power of his forms, the other by his finished handling and masterly colouring, that their followers, in worshipping form and execution, lost sight of the high ideal which makes them valuable.

3rd. The spirit of imitation, which regarding Michelangelo's style as the most grand yet known, lost the hope of originating anything higher in art, and gave it off up to a slavish copying of limbs and muscles without inspiration. Thus, before Michelangelo's time the scholar put his own soul into the knowledge his master had taught him, and art rose higher with every step. After him the scholar distrusted himself, and merely imitated the teacher, falling at every grade. The sculptors of the court of Cosimo had already abused the ideal, and those of the Lombard school followed suit: Bramante, Amaltheo Fontana, and Gergilino della Porta, artist of the tomb of Paul III. in St. Peter's, are all marked by this same mania, though the last named was a fine sculptor.

Through these sixteenth century artists the taste was lowered until the style known as "barocco" was formed, and LORENZO BERNINI (born at Naples 1598, died at Rome 1680,) became its prophet. In his work we have every kind of fancy, a striving after elegance and grace by means of affectation, yet a great deal of expression and clever handling; but of true sculpture and classic form not a jot. Those statues on the bridge of St. Angelo, and along the top of the colonnade of St. Peter's, with their wind-blown garments and posturing attitudes, are far removed from the calm simplicity and noble pose of the ancients. Yet Bernini was clever, as shown by his *Apollo and Daphne* in the Villa Borghese, and the fountain in Piazza Navona. The first is perhaps all the purer because it was a youthful work, executed when he was only eighteen years old. Probably, had Pope Paul V., his great patron, possessed better taste, Bernini would have won less adulation, and would have improved his style. He too had his followers, and in the

eighteenth century art, it was no longer power of form which became the standard of excellence, but flexibility degenerating into delirious affectation. Art had become utterly corrupt, and its only hope consisted in a new Renaissance of the classical spirit.

The way was already prepared by the art writings of Winckelmann, who had lived in Rome many years, giving himself to a revival of classical art. Lessing seconded him in his grand work on the Laocoon, so the atmosphere was as it were ready, it only wanted a visible exponent, and this was found in the "Reformer of Art," as the Italians call him.

ANTONIO CANOVA, the son of a stone worker at Possagno, near Venice, who was born November 1, 1757; his mother was Angela Fantolini, a peasant girl of a neighbouring village. The father, Pietro, died at the age of twenty-seven. Angela married again, and the boy of four years old was left with his grandparents. Old Pasino, his grandfather, was very severe with the sensitive boy, so much so that he had frequent impulses towards suicide; the grandmother on the contrary spoiled him. As he grew older, however, he showed such aptitude for stone-cutting that Pasino began to treat him with more consideration, and admiring some of his early efforts at sculpture the old man took them to the villa of the Senator Giovanni Falier, who was spending the summer near Possagno.¹ He was so pleased with the promise in these carvings that he advised the boy's being placed in the studio of a sculptor, and he worked for some time under Guiseppe

¹ 'Della Vita di Antonio Canova, da Melchior Missirini,' ch. i. p. 4. This full biography of Canova was written by his intimate friend of forty years, and was first published in 1824. No mention is made in it of the old story of Canova modelling a cow in butter.

Bernardi, called Torretti at Pagnano, a village near. When Torretti removed to Venice the boy followed him, but unfortunately after two years the master, who was a very good instructor, died. Canova then placed himself as a workman in the studio of Giovanni Ferrari, but the labour was so great and the pay so small that he was discouraged at having no time of his own. His grandfather seeing this, sold a little podere, and the 100 ducats obtained with it served to keep Antonio for a year. In this way he made better terms with Ferrari, and obtained time for his own improvement. His kind patron, Senator Falier, encouraged him with a commission for two stone baskets of fruit for the staircase of the Palazzo Farsetti in Venice, and he was so pleased with them that he bade the young artist make two statues of *Euridice* and *Orpheus* for him. This gave Canova the opportunity he desired of taking a studio for himself, as Ferrari was old and his atelier disorderly. These statues were so good that the Senator Grimani ordered replicas, and when they were exhibited the Venetians made *festa* and celebrated Orpheus with musical odes. The young sculptor's career was insured. He was called in 1776 to make a portrait bust of the *Doge Renier*, and in 1778 an *Esculapius*, for Marchesa Spinola; this is spoilt as a work of art by the incorrect drapery, for though at this time Canova studied nature a great deal, he as yet knew nothing of the classics.

The Procurator Rezzonico next gave him a commission for six statues of classical subjects, and to execute these Canova passed into a larger studio near San Maurizio on the Grand Canal. Unfortunately, before he had modelled more than the first two, *Apollo* and *Daphne*, his patron died. His friend Falier, however, persuaded the Procuratore Pisani to console him with a commission, and *Icarus* and *Dædalus*

were modelled and put into plaster ; but for the present his means did not allow of marble.

The group is remarkable as the work of such a young artist. Dedalus is represented as fastening the wing on his son's shoulders, and the boy is looking round surprised. The expression of the father's face is a mixture of apprehension



GROUP FROM THE MAUSOLEUM OF MARIA CHRISTINA.

By Canova.

and pride very difficult to obtain. The modelling displays a direct study from nature, but though so far removed from his later style, it was leading him towards it, for this group was the cause of his going to Rome. So great already was his desire to go to that world-wide field of sculpture, that he would have started at once with the 100 ducats he obtained

for his group, but Falier spoke of him to the Ambassador Zulian, who was just going to Rome, and he offered Canova a subsidy for four years "on condition that he would do nothing in that time but copy the antique." This the young artist in the pride of genius refused to accept, saying "he would rather go to Rome free with his own little savings, than accept bounty even from his country hampered by rules he thought derogatory to originality in art." Zulian was much hurt, and Canova on his first arrival in Rome in 1779, where the ambassador had preceded him, found little encouragement from him. He was all eagerness, the very first evening he arrived he went to the "marble school" at the "Accademia di Francia," and spent the next day in the Galleries of the Quirinal and Vatican, studying in an ecstasy the Apollo and other antique gems. Every morning he went to admire the *Castor and Pollux* on the Capitol. A painter named Fontaine accompanied him to Rome, and they were received in the Hospice of San Romualdo.

Such good use did Canova make of his time that the Ambassador Zulian restored him to his good graces, took him into his own house, and obtained from the Venetian Senate in 1781 a subsidy of 300 ducats a year for him. He moreover had the plaster group of Icarus and Dædalus sent over to Rome, and gave the young artist marble to execute it in the more lasting form. In 1785 the *Theseus* was finished; this differs from other conceptions in that the hero is represented, not in action, but seated on his monstrous enemy in triumph after the victory is accomplished; a tribute to the classical "canon" of repose in sculpture. It was unlike both the false art of modern Rome and the sculptor's own previous work; the classic influence had already sunk into his mind. The group was bought by Count Fries of

Vienna, and Morghen made an engraving of it. About this time the one romance of Canova's life happened to him. His greatest friends were Gavin Hamilton, a Scotch art-critic, whose influence was always good for Antonio, and the engraver Volpato. The latter had a lovely daughter named Domenica, with whom Canova fell deeply in love, and with her father's permission was betrothed to her. Before his marriage, feeling the girl's heart was not entirely his, they broke off the engagement by mutual consent, and Domenica some time later married Morghen the engraver. This was his one love. He never married, but sent for an aunt from Venice to come and keep house for him. It was a saying of his that marriage would have ruined his art.

Fortunately he did not lose Volpato's friendship as well as his daughter's love, nor yet the commission for the tomb of Pope Ganganelli (Clement XIV.) which Volpato had obtained for him. This was finished in 1787, and Cicognara (*Storia della Scultura*) says of it, that "it shows grandly the passage of triumphant art from one epoch to another." The attitude of the Pope is dignified, and the statues of *Temperance* and *Meekness* are very simply graceful. And Zulian, writing of it to Venice, says, after describing the composition: "What repose! the three statues seem to have been sculptured in the purest era of Grecian art for design, expression, and drapery. The accessories, the symbols, the architecture, are of the same regularity. Therefore the work is execrated by the Michelangelists, the Berninists, the Borominites, and Marchionites." This work brought the commission for the tomb of *Pope Clement XIII.*, which was given in 1787 by a Roman senator, Abondio Rezzonico, nephew of the Pope. This was not finished till Easter 1795, when it was unveiled in St. Peter's at the time of the Easter ceremonies; the light from the

great cross, which was illuminated at that time, added greatly to the effect. Canova was so anxious to hear what was said that he mingled in the crowd in the garb of a monk, an action which he felt required a great deal of penance afterwards. He heard a great many spiteful remarks from the artists of the Bernini school, but was rewarded by unqualified praise from Pope Pius VI. himself, who stopped to look at it. While this work was in hand he was engaged on an *Amorino* for Princess Lugumiseky, a seated *Adonis* and *Venus*, which was never put into marble, and a *Psyche* for an Englishman named Blundell, which is very pure and delicately modelled. A replica of this was made for Napoleon to give to the Queen of Bavaria, and is now in Munich. His famous group of *Cupid and Psyche* recumbent was executed in 1793, and is now in the palace of Compiègne in France. His reliefs of the *Death of Priam*, *Achilles and Briseis*, *Socrates' death*, and *Telemachus*, date still earlier, being executed in 1790. About this time being called to Venice to execute the monument of Cardinal Angelo Emo, Procuratore of S. Marco, now in the arsenal at Venice, he paid a visit to his native village, Possagno, where the peasantry put the whole country in festal array, erecting floral arches, strewing his road with flowers, and greeting him with village music and native odes. Canova would put no price on the monument to Emo, so the senate on September 19, 1795, assigned him a pension of 100 ducats a month for life, and coined a medal in his honour. On his return to Rome, 1795, he began the *Venus and Adonis* for Marchese Salsa de Berio, a Neapolitan. This statue was bought twenty years later by M. Favre of Geneva, and Canova retouched and improved it on its passage northward. Of this year were the two charming reliefs called *Works of Mercy*, also those of the *Dance of Venus and*

the Graces, and Death of Adonis, and a standing group



DANCING GIRL.
By Canova.

of *Psyche and Amore*. This was bought by Murat at Compiègne, and a replica was made for the Empress Josephine,

which is now at St. Petersburg. The next year saw the completion of the *Hebe*, commissioned by Vivante Albrizzi of Venice. This statue, which is remarkable for ideal lightness and beauty, was repeated four times by the author, one copy being for Lord Cawdor, and another for the Empress Josephine. In this Canova practised the Greek system of softening the flesh to a different texture than the drapery, as Praxiteles is said to have done; his enemies asserted that he used colour, but his own words are, "I adopt the file so much that I obtain the effect of colour without the colour."¹

Sad days fell on Rome,—distress and famine, and Canova's character came out in its brightest colours. He visited the sick and starving, provided for the widows, gave bread to the children; but in 1798 anarchy succeeding famine, he left Rome for a time and returned home, where he amused himself by painting instead of chiselling. The exaltation of Pope Pius VII. to the papal throne restored order in Rome, and Canova returned thither, where he began modelling the *Hercules and Lichas*, now in the Torlonia Palace. The madness of Hercules, who wears the tunic of Nessus, is wonderfully rendered.

Canova's mother, now a widow the second time, and his brother Giovan Battista, who had just left college at Padua, returned with him to Rome; his brother never left him, and the closest bond of love united them for all their lives. The year 1800 gave birth to the *Perseus*, of which the modelling is considered marvellously delicate. The Milanese wanted it, but the Pope would not let such a masterpiece leave Rome, and he bought it for the Vatican. The *Pugilists*, one of his finest works, and the colossal statue of *Ferdinand of Naples*, dates also from this year, which was marked by new honours. The Pope elected him Inspector-General of the

¹ Missirini's 'Vita di Canova,' cap. x. p. 101.

Belle Arti in Rome, with a pension of 400 scudi a year (£80). At the same time he was called to Paris, making the journey with all honours. The French minister in Rome gave him a travelling-carriage; the Pope provided him with letters of introduction; Buonaparte received him on the first day of his arrival, and admitted him to familiar conversation while the artist modelled his head. Canova made use of his opportunities by pleading with the Emperor against his spoiling Rome of all her works of art, and when Buonaparte talked of transporting the Venetian bronze horses to Paris, did not fear to say, "Sire, the subversion of that Republic would afflict me all my life." On his return from Paris he set to work to reform the art schools of Rome, and obtained from the Pope a site for the new nude schools. It is said that he was the first to use the large clay model supported by internal irons, as it is used at present. Before his time models were made in stucco of small dimensions, and casts made of them, which were enlarged in marble by calculations which were very intricate.

In 1805 Canova had executed several monuments of a sad description, and by way of relief modelled the *Three Dancers*, which were repeated several times; one was for the Empress Josephine. In 1809 he was created senator, much against his will, and the next year he had a second call to Paris to make the bust of the Empress, where he arrived in October.

Missirini gives Canova's own written account of his conversation with Buonaparte while this bust was in progress; they talked classics, religion, art, and even discussed the Pope! The good-hearted Canova tried to reconcile Pope and Emperor, but Napoleon got out of it by going into rhapsodies about the old Romans. One day Napoleon, trying to persuade him to stay in France, said: "This is the true centre,

here are all the masterpieces of the antique world, the only one wanting is the Farnese *Hercules*, but we will have also that."

"I pray your Majesty to leave something to Italy. These ancient monuments form a chain with others which no one can transpose either from Rome or Naples," was Canova's daring answer. He had his reward in after years, for when, in 1815, he, in his character of Inspector-General of the Belle Arti, obtained the decree for the restoration of the treasures which Napoleon had taken from Rome, he was sent in person to superintend the arrangements, and the English Government, to help in the work of justice, placed at his disposal 100,000 francs towards the expenses of transport. At this time he crossed from Paris to London, where he was well received by the Prince Regent and Court and fêted by the artistic world, his sojourn in London being a continual triumph. The marbles of the Parthenon, which he saw in the British Museum, made a great impression on him. The groups of *Peace and War*, the reclining *Naiad*, with *Capitol sounding a cithern*, were done at this time for the English Royal Family.

The joy in Rome when Canova returned bearing her ancient treasures back to her was intense. His name was written by the Pope in the "libro d'Oro" (golden book of the Campidoglio), he was made Marquis of Ischia, and had a pension of 3000 scudi.

The statue of *Washington* for America, the *Venus* for Mr. Hope, which differs a little from the one in the Pitti Palace, the colossal statue of *Pius VI.* in St. Peter's, that still more colossal of *Charles III. of Spain*, now in Naples, the *Sleeping Endymion*, and numberless other minor works and portrait busts, were the work of the few years following. Then he

began to realize a dream of many years, to erect in his native village a church, or as he named it a "temple, which was to be of Greek architecture." The first stone was laid in July 11, 1819, and he set to work earnestly at the reliefs for the metopes and frieze, which are taken from Scripture subjects of the Old and New Testament. From this time his health began to give way, but he still worked diligently, finishing his *Maqlaben* and *Endymion* in 1822, after which he retired infirm and old to Possagno, where the family of his first patron Falier received him at Asolo, their villa. He went to Venice to stay with a friend, Antonio Francesconi, on October 4, 1822, and there he died October 13, aged 65.

After great ceremonial honours in Venice, the corpse of Canova was placed in a boat, and so made its last silent voyage to Possagno, where the whole weeping population met it, and his body now rests beneath the temple-tomb he had made for himself.

Antonio Canova was a most prolific artist, having executed 59 statues, 14 groups, 22 monuments, 54 busts, besides bas-reliefs; they are all marked by the same pure simplicity and classical ideality. His influence, united to that of Flaxman and Thorwalsden, changed the downward course of art; but Canova cannot be said to be the founder of a school, as none of his scholars became famous. TADOLINI of Rome, who sculptured the colossal *St. Peter* in a niche of the tribune of St. Peter's; BARUZZI of Bologna; and RINALDI of Padua, author of a good statue of *Ulysses*, a *Journ of Arc*, and other works of fine style, are the only scholars who rose to any excellence.

The work he had begun was to be carried on by a young Norseman, who came to Rome with a genius equal to Canova's, but with all his life before him, when the Italian's work was nearly accomplished.



CHAPTER II.

BERTEL THORVALSDEN.

BERTEL THORVALSDEN¹ (born at Copenhagen November 19, 1770; died March 24, 1844) was an Icelander by descent, and although actually the son of a wood-carver and a peasant girl, yet was of a noble family, dating back to Harald Hildetand, King of Denmark in the eighth century. Harald fled to Iceland from civil wars, and settled there. One of his descendants, Oluf Paa, of the twelfth century, was an artistic chieftain, himself a great wood-carver. Sagas praising his skill still exist. A later descendant, named Thorvald Gottskalken, sent his two sons to Copenhagen, and the youngest, who found employment in the ship-yards as carver of figure-heads, became the father of Bertel. The little blue-eyed boy who used to go and chip wood in the ship-yards showed such taste for carving that he was sent to the Royal Academy of fine arts for instruction in drawing, though the good Gottskalk had no idea of his son rising above his own employment.

His schooling was not neglected either, but so little taste had he for anything but art that he was at the same time the dunce of the school and the prize-winner at the Academy.

¹ The material for this sketch is taken from Eugene Plon's 'Thorvaldsden.'

Year after year he won prizes, until at length the grand prize (a travelling scholarship) was obtained, and his teacher, Avildgaard, persuaded his father that Bertel would do more than carve figure-heads if he went to Rome. Among his early prize works are *Love in Repose*, and a relief of *Heli-dorus*, for which he got a gold medal in 1791. The *Seasons* and the *Hours* are also of this time.

On May 20, 1796, the young sculptor sailed for Naples in the 'Thetis,' a long and tiresome voyage. He had little energy and less knowledge, for the captain characterises him as "an honest boy, but a lazy rascal," who would not be persuaded to study Italian or anything else.

His best friend, the archaeologist Zoega, to whom Bishop Mønter had given him a letter, writes from Rome that "the Academy shows very little judgment in sending such ignorant young fellows to Italy." But the accusation did not long hold good. So much was his mind awakened by "so many beautiful things!" to quote his own words, that he used to say, "I was born on the 8th of March, 1797; before then I did not exist." Another saying of his was, "The snow which I had in my eyes begins to melt away." He depended a great deal on the critical acumen of Zoega, and several models not approved of by him were destroyed. *Achilles raising the conquered Penthesilea*, and *Bacchus and Ariadne*, were of this time. The latter was left unfinished because the artist was attacked by the insidious enemy of his life—fever; but a hasty cast was taken of it and was sent to Copenhagen. His first atelier was in the Via Babuino, and had been previously occupied by Flaxman. He lived in the Via Felice, sharing rooms with a German painter named Koch, with whom he had made a friendship at Zoega's. The Academy renewed his pension for six years only, and the

time arrived when he could remain no longer. His *Jason* stood in his studio in plaster, but no patron came, and he was sadly packing his trunks to return home when Mr. Hope, a rich banker, entered his studio, and forthwith gave him a commission for *Jason* in marble for 600 sequins.¹ From this moment Thorvaldsen's career was launched towards fame, and had it not been for an unfortunate entanglement which marred his moral position, his prospects would have been most enviable. His art never stood higher than at this epoch, which is marked by the *Cupid and Psyche*, the *Venus*, and the *Hebe*. The first of these is a masterpiece of grace and delicacy; there is a mixture of Greek severity and natural grace which is a triumph of art. The *Hebe* is charming for its simple modesty, and the graceful classic drapery. The *Adonis*, modelled in 1808, but not finished for twenty years, is a perfect classic. This is the only statue entirely the work of the artist; no hand but his own touched even the marble. Even Canova frankly admired it. In 1808 he made the four classical bas-reliefs for the palace of Christiansborg at Copenhagen. Honours now began to pour on him as fast as commissions. He was made member of the Academy of St. Luke in Rome in 1808, and had the title of Knight of Danebrog from the King of Denmark in 1810. Later he became honorary member of almost every art academy in Europe, and had orders and decorations from every sovereign. The Italians called him Cavaliere Alberto, for so they rendered his name Bertel. The Danes began now to be proud of him, and recalled him home, saying they had white marble also in Norway; but again a fortunate commission stopped him just as he was preparing to depart. Napoleon was coming to Rome, and Thorvaldsen was called

¹ The sequin is equal to 9s. 6d.; the sum was therefore about £235.

on in haste to provide a frieze for a hall in the Quirinal. He modelled this great work, *The Triumph of Alexander*, in three months, and it was placed by June 1812. Napoleon afterwards ordered a copy in marble for 320,000 francs, but only half was paid when the Emperor was exiled to Elba, and it was afterwards sold to a rich amateur. Works multiplied, and all idea of going home was abandoned: 1814 brought forth the reliefs *Nessus and Dejanira*, and *Love Victorious*, a statue of a *Boy Cupid*; 1815, four reliefs, the *Workshop of Vulcan*, and the famous *Night and Morning*. In this year he removed



THE ENTRY OF ALEXANDER INTO BABYLON.

By Thorvaldsden.

to a larger studio near the Barberini Palace, where in 1816 he modelled his larger *Hebe* and *Ganymede*, and began the restoration of the Greek Aegina marbles for the Prince Louis of Bavaria, who became one of his firm friends for life. Many of his best works were from chance ideas; thus the *Ganymede* was inspired by a charming attitude his model threw himself into while reposing, and *Mercury* (1819) was begun from seeing a porter in an artistic attitude on a curbstone. It was about this time Lord Byron sat to him, and

complained that "he had not made his face unhappy enough." On July 14, 1819, he left home for Copenhagen, some say to escape from an engagement with a young Scotch lady. He took his time, however, for he was fêted and called on for works at almost every place. The people of Lucerne ordered the famous *Lion*, in memory of the Swiss who fell at the Tuileries on August 10, 1792.

His return home after thirty years' absence was greeted with a succession of ovations. He found a palatial home awaiting him in the Charlottenborg Palace; the Academy gave him a grand reception and banquet; he was made Counsellor of State, and invited to the Royal table. The sight of the day was to see the sculptor at work, and great ladies made the studio their lounge. Seeing him handle the clay, one said to him, "I suppose, Herr Professor, you do not do such work yourself when in Rome!"

It was here he conceived the grand scriptural sculptures which decorate the Frue Kirke of his native city. But he would not stay there; in 1820 he returned to Rome, going round to Warsaw, where he made a bust of the Emperor Alexander, and an equestrian statue of Prince Poniatowsky. Whilst at Vienna with Prince Esterhazy he heard that his Roman studio had fallen in, and all his works were ruined, and fled at once to Rome, where he found several statues unhurt after all. One hundred and fifty Roman artists gave a banquet in honour of his return, and Prince Christian of Denmark was present.

About this time Thorvaldsen, while supping at Signora Buti's, let her little boy look at his pistol; the child pulled the trigger before he had time to examine if it were loaded, and shot the sculptor in the left hand and the side. Fortunately the wounds were slight.

In 1822 began the cabals among Italian sculptors which worried the Dane for so many years. Cardinal Consalvi gave him the commission for the tomb of Pius VII., which Canova would have had if he had been in Rome at the time. The employment of a Protestant and foreigner very much annoyed the Italians, who formed a strong cabal against him, and objected to his work being placed in St. Peter's. After Consalvi's death the feeling ran so high that the Pope, Leo XII., was called on as umpire, and not only was the mausoleum erected, but the Pope elected the Dane as president to the Royal Academy of St. Luke.¹

At this time Thorvaldsden had commissions pouring in on all sides; but as he had several pupils to whom he confided not only the cutting in marble, but the enlargement of his first ideas in clay, he was never but once known to refuse an order. This exception was when the Archduchess Maria Louisa, widow of Napoleon I., wished him to make a mausoleum to her second husband, Count von Neipperg. He refused, and almost at the same time accepted a commission for a colossal bust of Napoleon I. from Mr. A. Murray.

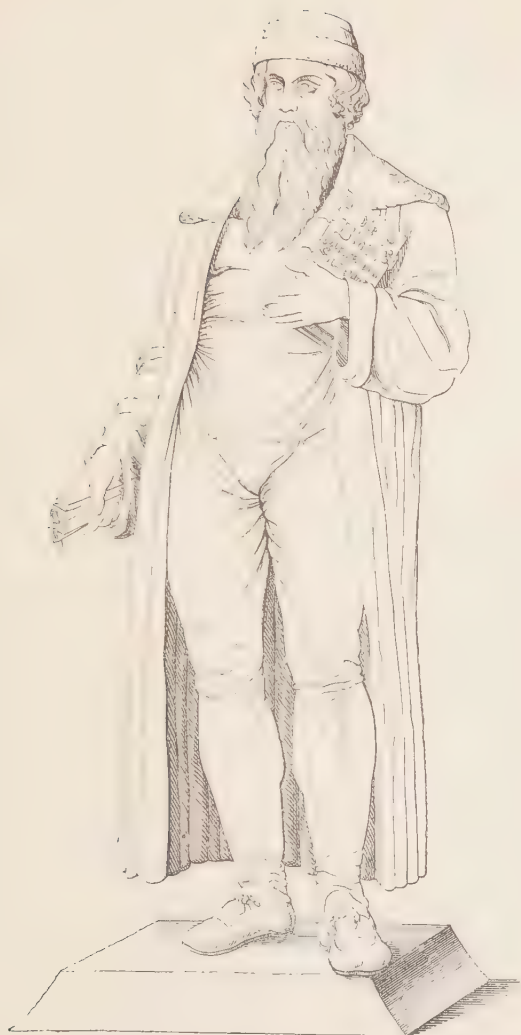
On May 1, 1831, the French Government presented him with the Cross of the Legion of Honour. His friend Prince Louis of Bavaria had before this with his own hand placed on his neck the Cross of Bavaria. His life in Rome was especially delightful; Vernet, Mendelssohn, Sir Walter Scott, Ricci the poet, and all the brilliant men of the time were his friends; but as every bright light has its shade, a sad shadow was cast on Rome in 1837 by the epidemic of cholera. Thorvaldsden's model for the girl dancing the "Salterello," a beautiful girl who was accompanied by her mother, was attacked by it while sitting to him. This gave him such a

¹ The Academy afterwards struck a gold medal in his honour.

shock that he determined on returning once more to Denmark, which he reached in September 1838, intending to finish his days there. A marvellous present was set up in the bay to receive him, and fête followed fête for some time. He found his honours too fatiguing, and wound out by overdoing, he almost decided to retire once more into the more free and private life in Rome, much to the chagrin of his many adorers. But he found a quiet refuge when he wished it in the house of Baron von Stampe at Mysø, where a simple atelier was put up for him, and here he modelled at the Baroness's request the fine statue of himself, and that of King Christian VIII. Here also he made friends with Hans Andersen. Still he could not keep away from Rome, and when Baron von Stampe and his family went to Italy the old sculptor accompanied him, receiving as usual ovations in each German court as he passed. The series of beautiful reliefs from the *Life of Christ*, and a new group of the *Graces* for the King of Wurtemberg, were done in his seventy-second year. On his return to Denmark the lovely medallion of *Angels hovering Christ as in Heaven*, the large statue of *Hercules*, and the medallions of the *Genii*, the last of which was the *Genius of Peace*, were executed.

On March 24, 1844, after dining at Baron von Stampe's, Thorvaldsen went to the theatre, where death suddenly overtook him. The Danes gave him a royal funeral; his body rested four years in the Frue Kirke, whence it was removed to the interior of the Museum, where he now reposes with his works around him.

Thorvaldsen's character had a great deal of northern force; he had indomitable determination, and obstacles only made him more earnest in overcoming them. He cared little



STATUE OF GUTTENBERG, AT MAINZ.
By Thorvaldsen.

for honours and less for social duties; his letters would accumulate for weeks unopened, and his old servant Wilkens had to remind him where he was to dine or sup.

His artistic productions are astonishingly numerous; the Museum of Copenhagen contains 648 specimens of his models and original works.





CHAPTER III.

MODERN ITALIANS.

THORVALSDEN'S pupils were many, and several won fame; the best were PIETRO TENERANI, nephew of a marble worker at Carrara, who assisted him in many of his finest works; BISSEN, who kept his influence alive in Denmark, and EMILE WOLFF, whose *Wounded Amazon* at Eaton Hall, and statue of Prince Albert at Osborne, show the excellence of his style.

TENERANI was for some years the leader of the Roman school. His best works are the *Tomb of Pius VIII.*, in St. Peter's, a fine bas-relief of the *Deposition*, and a statue called the *Angel of the Resurrection*.

GIACOMETTI, author of the two groups, the *Kiss of Judas* and an *Ecce Homo*, which decorate the Santa Scala in Rome, was also of this school.

Unfortunately, what imitation had done for the school of Michelangelo, and later still for that of Bernini, it achieved for the classical revival of Canova and Thorvaldsen. Classicism was strained till it degenerated into *accademismo*, as the Italians called it. Nothing that was not strictly and entirely after the antique was admitted in the academies, and art was freezing into cold conventionalism, when a new man,

LORENZO BARTOLINI, son of an iron worker at Savignano near Florence (1777—1850), waged his war against Academicism, and, followed closely by DURNÉ, initiated the newer Florentine naturalistic school. Bartolini's best works are *Three Genii*, in the Esterházy Museum at Vienna, *Faith* (*Fiducia in Dio*), in the Palazzo Politi-Pezzoli at Milan, and the Demidoff Monument on the Piazza Sansepoli at Florence.

Other artists of this school are :

FANELLI, author of *The Dance of the Hours*; PAMPALONI, who originated the *Praying Child*, which is so vulgarised in England by plaster casts as a "Samuel," and the two large statues of *Arnolfo* and *Brunellesco*, in the Piazza del Duomo at Florence.

COSTOLI, sculptor of the *Galileo* at the Museum of Natural History, Florence.

DURNÉ, a Siennese, educated in Florence, and famous for his *Cain and Abel*, in the Pitti Palace, and the fine bas-relief over the centre door of the façade of Santa Croce. These were the artists who best kept alive the naturalistic school in its highest form as inaugurated by Bartolini.

The later nineteenth century Italians, with one or two exceptions, give themselves up to naturalism, which is fast becoming the lowest realism.

As cases in point let us take the *Reading Girl*, by MAGNI of Milan, now in the Brera; the *Frine*, by BARZAGHI; *Jenner inoculating his Son*, by MONTEVERDÉ; GALLORI's *Foster Sisters*, and the *Dirty Boy*, all of which are intensely clever, but form a step in the downward road towards the crowds of laughing, and crying, and grimacing children, affected girls, and ugly old men with spectacles or pipes, which fill the windows of the art shops in Italy at the present day.

The exceptions to this realism are :

VINCENZO CONSANI, who has kept his art up to a classic ideal, as his *Victory*, in the Pitti Palace, his *Amazon*, and *Saffo* show. In the beautiful tomb of the Countess Matilda of Tuscany, in Lucca cathedral, Signor Consani has equalled some of the finest cinque-cento monuments. The Queen of England possesses one of his works, a little statue of *Music*, presented to her by the hand of the artist through the Duchess of Parma. His statue of *Rosmini* is very noble.

ALBANI. A most talented and prolific artist, whose finest works are *The Salve*, and *Prometheus bound*; and

FEDI, whose *Polixenes* has a place among the antiques in the Loggia dei Lanzi, Florence.

In Rome the studios of MONTEVERDÉ and VELA are well worth visiting. The *Primavera* of the latter is very beautiful.

Milan has a school of her own, which though naturalistic is more pure than the Florentine at present. BARZAGHI; author of *Finn*, and a group called (*Mosesa cieca*) *Blindman's-Bluff*. STRAZZA, whose early work, *Ishmael*, won the prize at the first exhibition in Hyde Park; and BERGONZOLI, who sculptured the *Loves of the Angels*, are its best exponents.





CHAPTER IV.

AMERICAN SCULPTORS OF ITALIAN SCHOOL.

ITALIAN Art in Italy finds its purest and best expression in the hands of American and English artists; indeed the American school of the present day, which boasts of several high-class sculptors, is in reality but an offshoot of Italian art, differing only in a purer ideality.

In Rome Sculpture has been advanced by THOMAS CRAWFORD (1813—1857), who sent over to America from Rome the chief figures of the monument to Washington at Richmond; but he died before the whole work was finished, and RANDOLPH ROGERS, author of the bronze doors of the Capitol at Washington, concluded it.

EDWARD SHEFFIELD BARTHOLOMEW (1822—1858) is famous for his *Blind Homer led by his Daughter*, and the *Repentant Eve*, which is in the possession of Mr. J. Harrison of Philadelphia. A large collection of his works is preserved in Hartford, Connecticut. He fought for fame against difficulties, being colour-blind, lame, and weakened from the effects of small-pox.

BENJAMIN AKERS (born in Maine 1825; died 1861). A prolific sculptor, who learned plaster-casting in Boston from Carew; he then took to modelling portrait busts, and later

settled in Rome, where his art career was passed. His best works are *Ulysses and the Liar*, *Diogenes and Encyption*, *Isaiah*, *Schiller's Diver*, and *St. Elizabeth of Hungary*.

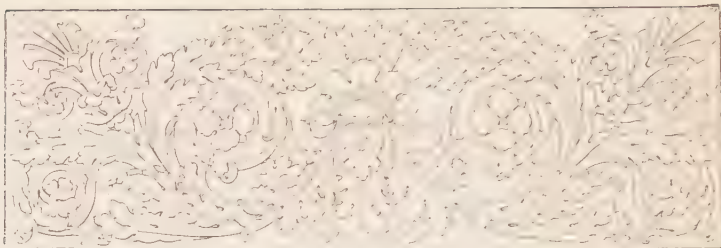
WILLIAM W. STORY, author of the well-known *Cleopatra* and *The School*, RANDOLPH ROGERS, and Miss HOSMER remain still in Rome, and their studios are well worth visiting.

In Florence HIRAM POWERS (1805—1873) led the way by his *Greek Slave*, and two statues of *Eve*, before and after the Fall. He had a peculiar facility for portraiture, and his studio, now in the hands of his son, also a sculptor, contains a very large number of busts.

HORATIO GREENOUGH (1805—1852), whose works are in the portico of the Capitol in Washington and on Bunker's Hill, lived also in Florence.

Of living artists in Florence we may cite Mr. GOULD, whose *West Wind* is very graceful; Mr. MEADE; Mr. BALL, author of some very fine monumental statues, a *Christ*, a *David*, &c. His son-in-law and pupil, Mr. W. COUPER, whose sculpture is of the most refined and poetical style. His best works are *Psyche*, the *Coming of Spring*, and *Motherhood*. Mr. Couper's ideal heads in low relief are remarkably beautiful.

The best English sculptors in Florence at the present day are Mr. SAUL and Mr. MACLEAN, whose *Io*, or *Ione*, has been much admired in London. He may be called the Alma Tadema of sculpture; the same classical naturalism characterises the works of both.



PART II.

SCULPTURE IN OTHER COUNTRIES.

CHAPTER I.

ENGLAND.

OF Renaissance sculpture in England very little exists. The west front of Wells Cathedral is still covered with the remains of figures sculptured in the first half of the thirteenth century, twenty years before Niccolò Pisano carved the celebrated pulpit in the Baptistery at Pisa, and forty years before the Cathedral of Amiens was built. And it is believed that the sculptors at Wells were Englishmen. The monument of Walter Grey, Archbishop of York, erected in York Minster in 1255, is also believed to be by an English sculptor.

In the following reign Edward I. raised "stone crosses of magnificent architecture, adorned with statues of the departed Queen,"¹ in memory of his beloved wife Eleanor, wherever her coffin rested on its way to Westminster Abbey ;

¹ Flaxman's Lecture on 'English Sculpture.'

and WILLIAM TOREL, citizen and goldsmith, undoubtedly an Englishman, finished the figure of a king for Henry III.'s tomb in Westminster Abbey, and about 1291 executed three recumbent statues of Queen Eleanor.

Sculpture of a biblical or historic character is still found in many of the cathedrals and churches built in the thirteenth and fourteenth centuries. On an arch over the steps of Henry VII.'s Chapel there are upwards of fifty statues. On the north face is a representation of the Coronation of Henry V.; on the south face is the king on horseback, armed *cap-à-pie*, riding full speed, attended by his companions. "The sculpture is bold and characteristic."—*Flaxman*.

In St. Mary's Church, Warwick, there is the monument of Richard Beauchamp, Earl of Warwick. A gilt bronze figure in the act of prayer, lying on a marble pedestal, round which are several beautiful small gilt bronze statues standing in niches.¹ The sculptor was WILLIAM AUSTIN, of London.

About 1512 PIERRO TORRIGIANO of Florence, the youthful adversary of Michelangelo, came to London to sculpture the tomb of Henry VII., and stayed six years. During this time Henry VIII. ordered him to prepare the most magnificent sepulchral monument ever conceived, and it appears that either a model or a drawing was made of which the king approved, but the monument was never executed. In 1538, Henry VIII. issued an injunction that all images which had been worshipped should be taken down and removed from the churches; and in the reign of Edward VI. the Duke of Somerset, the Protector, ordered all images without distinction to be thrown down.

For more than a century the art of sculpture lay dead in England, and it is not till the reign of Charles I. that we can

¹ See Stothard's 'Monumental Effigies.'

note any real revival. The first sculptor of any note at this time that we know of is NICHOLAS STONE (1586—1647), whose tomb of Sir Francis de Vere,¹ and of Sir George Holles, both at Westminster Abbey, display leanings towards higher art. The first real artist of the English school was GRINLING GIBBONS (1648—1721), whose wonderful wood-carvings are the pride of Windsor Castle, Burleigh, and Chatsworth. The carving in the choir of St. Paul's is also by him.

CAIUS GABRIEL CIBBER, although he lived and worked in London, was not really of the British school, but Danish. His statues of *Raging* and *Melancholy Madness* at Bethlehem Hospital are really appalling in their force of conception.

JOSEPH WILTON, author of the very florid tomb of General Wolfe in Westminster Abbey, was merely a forerunner of the school which Banks and Flaxman carried to a certain perfection.

JOHN BACON (1740—1799), though a good portrait sculptor, as his *John Howard* and *Dr. Johnson* in Westminster Abbey show, won an ephemeral fame by modelling the china shepherdesses which became the fashion in his day.

THOMAS BANKS (born at Lambeth 1735; died 1805) led the way for Flaxman, and might be called the father of English ideal sculpture. He was apprenticed to a wood-carver, but afterwards entered as a student in the Royal Academy and obtained the gold medal, which enabled him to go to Rome for three years. Here he studied the antique, which had a great influence on his style; but England was not yet ripe to appreciate it, for failing to be employed there he went to Russia, where he remained for two years. Catherine II. bought his *Cupid catching a butterfly*, and

¹ It is not certain that this fine monument is by Stone, who was but twenty-two years of age when Sir Francis Vere died. There is a cast of it in the South Kensington Museum.

Caractacus before Claudius, a fine bas-relief. The hall of the British Institution has a fine model of *Achilles mourning for Briseis*. He lived before his age, and his life was full of disappointments, all his poetical inspirations being chilled by non-appreciation.

His contemporary, JOSEPH NOLLEKENS (1737—1823), was wiser in his generation, and confined his sculpture entirely to portrait busts, which Banks despised. His studio became the fashion, and as both he and his wife, Mary Welch, were economical souls, he amassed a princely fortune by the thousand busts which his biographer asserts he executed. What Banks had failed in attempting,

JOHN FLAXMAN (born at York July 6, 1755) achieved, *i. e.* he brought the classical spirit into English art, and founded the schools of the nineteenth century. His father had a plaster-cast shop in London, so that the boy's earliest thoughts were turned to sculpture. He began modelling when very young, and gained a prize when only eleven and a half years old; at fourteen he was admitted to the Royal Academy. It was not till after his marriage to Miss Demman that he was able to go to Italy in 1787, where they remained seven years. The same influences that formed Canova and Thorvaldsen had an effect on him: the beautiful Greek statues which were being discovered in Rome and Pompeii, and excited Wincklemann and Lessing to their writings, created also in Flaxman a deep appreciation of severe simplicity and true form. His model of the *Shield of Achilles*, taken from Homer's description, is a complete poem in relief. His finest works are the *Fury of Athamas*, done for Lord Bristol; the *Cephalus and Aurora*, bought by Mr. Hope in Rome; the *St. Michael and Satan*, and *Apollo*, which were commissioned by the Earl of Egremont, and the friezes of the front of



"DELIVER US FROM EVIL."

Bas-relief by Flaxman.

Covent Garden Theatre. He greatly assisted Wedgwood in his improvements in pottery, and not only designed vases of beautiful form, but ornamented them with charming bas-reliefs. His outline designs for illustrating Homer and Dante are beautiful studies of form. He became Professor of Sculpture to the Royal Academy in 1810. He died in 1826. One of his famous pupils was—

EDWARD H. BAILY (1788—1847), author of *Fve at the Fountain*, at the Philosophical Institute at Bristol; *Eve Listening*, now in the South Kensington Museum, and the *Nelson* on the column of Trafalgar Square.

SIR FRANCIS CHANTRELY (1788—1841), who gained a fame equal to Nollekens for portrait sculpture, was of a different school to Flaxman. He was first placed with a wood-carver at Sheffield, but on entering the Royal Academy in 1803 he turned his attention to modelling, and in 1809 won his fame by a bust of *Pitt* and statue of *George III.* A pretty group by him is that of the *Two Sleeping Children*, which, it is said, Stothard designed, in Lichfield Cathedral; the statue of *Lady Louisa Russell* is also beautiful. He went to Italy in 1819, and was knighted in 1835.

SIR RICHARD WESTMACOTT (1799—1856) was one of Canova's pupils. He became Professor of Sculpture at the Royal Academy in 1827. His principal works are monumental; those of *Pitt*, *Fox*, and *Perriard*, in Westminster Abbey, and of *Sir Ralph Abercrombie* and *Lord Collingwood*, in St. Paul's, are good instances. The statue of the *Duke of York* on the column, and of *George III.* at Windsor, are also by him.

JOHN GIBSON (born at Conway, N. Wales, 1791; died 1866) ought more properly to come under the Italian school than the English, his whole artistic life having been passed in Rome, where he studied under Canova. His youth was very

varied; he drew from prints in shop windows when quite a child, was successively apprenticed to a cabinet-maker, a wood-carver, and a marble-cutter. He went to London as a



MOTHER AND HER CHILD.

Bas-relief on a Tomb. By John Gibson.

portrait sculptor in 1817, and in the same year found means to go to Rome. The Duke of Devonshire gave him his first

commission for *Mars and Cupid*. On his return to Liverpool with the statue of Mr. Huskisson in 1844 he was received with enthusiasm, and was invited to Windsor, where he made the statue of the Queen. He was well known and loved in Rome for his genial kindness and simple goodness. The bond between him and Miss Harriett Hosmer, his only pupil, was very sincere. He was dreadfully absent-minded, and the artists who met at the Caffè Greco always founded their most amusing stories on "Gibson's last."

His finest works are *Psyche borne by Zephyrs*, at the Torlonia Palace, Rome; the *Narcissus* of the Royal Academy, London; *Hylas surprised*, National Gallery, London; the *Hunter and his Dog*, and several portrait statues. He also executed many bas-reliefs for the decoration of tombs. Gibson had almost wrecked the purity of sculpture by his introduction of colour in statuary; but fortunately the "tinted Venus," which made the point of discussion at the Exhibition of 1862, was never repeated.

JOHN H. FOLEY (born in Dublin 1818, died 1875) was celebrated for his portrait statues and a few ideal groups, such as *The Youth at the Stream*, *Io and Bacchus*, *Caractacus*, and others. He was made an Academician in 1858.

Other English artists are PATRICK MACDOWELL, author of the *Girl Reading* in the Royal Academy Exhibition of 1837, and *Europe* on the Albert Memorial; WILLIAM BEHNES, portrait sculptor; ALFRED STEVENS, the author of the finest work of decorative sculpture in England—*The Monument of the Duke of Wellington*, in St. Paul's; JOHN THOMAS, who with great success combined sculpture with architecture, as in the new Houses of Parliament. Besides these, were BENJAMIN SPENCE, THORNYCROFT, LOUGH, NOBLE, THEED, PHILIP and E. B. STEPHENS, who all attained fame.



AN AMAZON. AT BERLIN MUSEUM.

By August Kiss.



CHAPTER II.

GERMANY.

THE modern school of sculpture in Germany is not large, and it may chiefly be traced to the influence of Thorvaldsen; for in his Roman life he was the intimate friend of both Schadow and his pupil Rauch, the leaders of modern German art after Dannecker, and they were both influenced by his style.

JOHANN HEINRICH DANNECKER, born in Stuttgart (1758—1841), had his art training in Rome about the time that Canova was there. His work has great delicacy of feeling and expression. The best statues are *Arminius* (see engraving), belonging to Herr Bethmann of Frankfort; the *Christ* at St. Petersburg; a *Cupid*, and a statue of *Alexander*.

JOHN GOTTFRIED SCHADOW (Berlin, 1764—1850) studied under Canova and Thorvaldsen at Rome, but his works have less classical feeling than theirs. The most well known are the *Girl tying her sash*, and *Achilles protecting the body of Penthesilea*, which he left in the clay at his death, and Wolff afterwards put it in marble.

CHRISTIAN RAUCH (Waldeck, 1777—1857), the pupil of Schadow, was the real founder of the German school, for from his teaching almost all the best artists were formed.

His statues were nearly all portraits, but among them are some of the finest modern works, such as the statue of *Queen Louisa* at Charlottenborg, and those of *Frederick the Great*, *Bülou* and *General Scharnhorst*, at Berlin; the *Blucher* of Breslau, and *Dürer* at Nuremburg, are the most

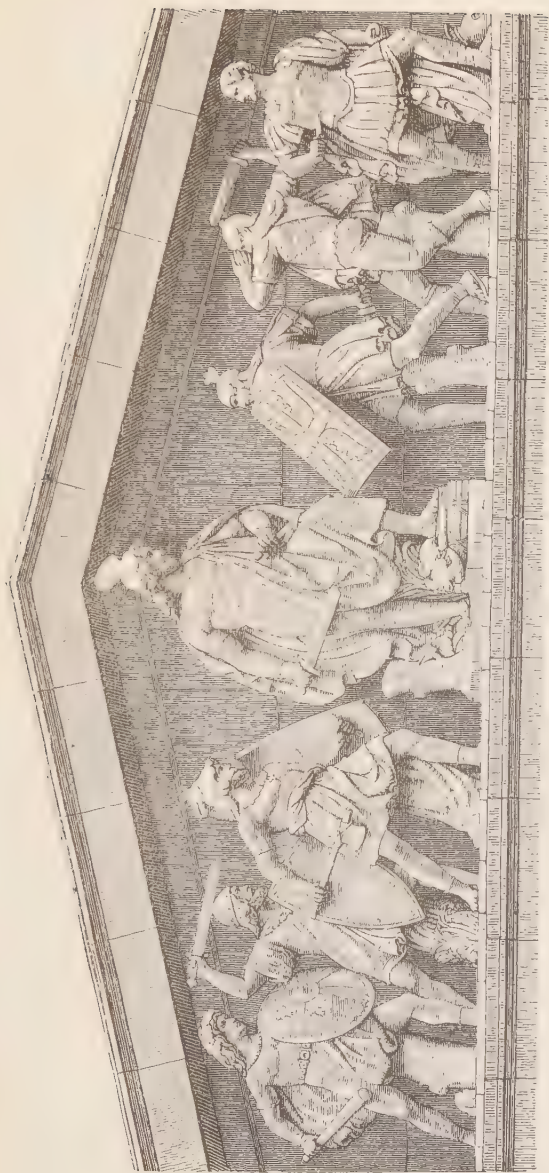


ARIADNE. AT FRANKFORT.

By Dannecker.

characteristic. He had the talent of ennobling the form while preserving the likeness, which renders his monuments extremely artistic. From his school emanated—

ERNEST RIETHEL (1804—1860), who executed the fine



PEDIMENT OF THE WALHALLA AT REGENSBURG.

By Ludwig Schwanthaler.

statue of *King Friedrich August* of Saxony, at Dresden, when only twenty-seven years of age. His statues of *Luther* at Worms, *Lessing* at Brunswick, and *Schiller and Goethe* at Weimar, are very good. The best of his ideal works is the *Pietà*, in the Friedenskirche at Sans Souci.

FRIEDRICH DRAKE (born in Waldeck, 1805), author of the eight colossal statues in the Royal Palace at Berlin. His equestrian statue of *King William of Prussia* won the "grand prize" at the Paris Exhibition of 1867. A fine *Warrior crowned by Victory* adorns the Palace bridge at Berlin.

EMIL WOLF of Berlin (1802—1819), author of several public monuments, was also of Rauch's school.

LUDWIG SCHWANTHALER (1802—1848) was an artist of much power. His sculptures are full of energy and imagination, and are chiefly mythical subjects. The tympanum of the pediment of the Walhalla at Regensburg (*see* engraving) shows the greatness of his power. His colossal figure of *Bararia* and his statues of *Tilly* and *Wrede*, at Munich, are among his best works.

AUGUST KISS (1802—1865) won his fame by the *Amazon struggling with a Lioness*, which was in the London Exhibition of 1851, and now in Berlin (*see* p. 166). His *St. Michael and the Dragon* and *Frederick the Great* are also fine works of art.

ERNEST VON BANDEL (1800—1876) is celebrated for his colossal figure of *Arminius*—45 feet high—which stands on a pedestal of stone 90 feet high, on the top of the Grotenberg, near Detmold.



CHAPTER III.

FRANCE.

FRANCE is perhaps the country which was least influenced by the Italian revival; if her artists went to Rome they merely learned the technique, and kept their national style and feeling. In very few French sculptures do we perceive the great simplicity of Thorvaldsden's or Canova's figures, but instead one often sees grace and elegance, nature and force. The compositions are generally florid, and their fault is too much action and motion to be ranked as the highest sculpture.

AUGUSTIN PAJOU (born 1730, died 1809) gained the grand prize when he was but eighteen, and was sent to Rome, where he lived twelve years. On his return to Paris he executed sculptures for the façade of the Palais Royal, and decorated many other public buildings. He gained admittance to the Academy by his group of *Pluto holding Cerberus in chains*, and was made Professor of Sculpture.

JEAN-ANTOINE HOUDON (born 1741, died 1828) is celebrated chiefly for his portrait statues—of *Rousseau* in the Louvre; *Molière* and *Voltaire* in the Théâtre Français, Paris; *Washington*, at Philadelphia; and of *St. Bruno* in the Certosa, at Rome. His *Flayed Man*, in the Louvre, is well known as a model in the Schools of Art.

DENIS ANTOINE CHAUDET (born in Paris 1763; died 1810)

went to Rome in 1781, after winning the grand prize at Paris. One could not live five years in Rome at that time without following the universal enthusiasm for the antique, and Chaudet's statues of *Peace* in the Tuileries, his *Ædipus*,



STATUE OF VOLTAIRE. IN THE THÉÂTRE FRANÇAIS
By Houdon.

and the relief of the *Fine Arts* in the Musée Napoléon, all show the influence of the Roman artistic atmosphere in Canova's time.

JOSEPH FRANCIS BOSIO (born in Monaco 1769; died 1845) was first a pupil of Augustin Pajou, and was author of several of the sculptures in the Palais Royal and Luxembourg, but he fell under the prevailing influence, and turned to classic art as his model. Some of the reliefs of the column in the Place Vendôme were by him, the others being the work of Bergeret. There is a good bronze group of *Hercules struggling with a serpent* in the Tuileries Gardens, and a *Hyacinth* and *Nymph* in the Luxembourg Gallery. The Arch of the Place du Carrousel surmounted by a quadriga is by him. He was engaged on the Monument of Louis XVI., and was so much esteemed that the Cross of the Legion of Honour and the Order of St. Michael were given to him.

CHARLES MERCIER DUPATY (born in Bordeaux 1771; died 1825) was in turn lawyer, painter, dragoon, and at last sculptor. His *chef d'œuvre* is an *Ajace pinioned by Neptune*. He assisted in the tomb of the Duc de Berri, and made the statue of the *Virgin* in the church of St. Germain des Près.

JEAN PIERRE CORTOT (1787—1843) was the artist of the group of *Marie Antoinette supported by Religion*, in the Chapelle Expiatoire, and the Napoleonic reliefs on the Arc d'Étoile.

FRANÇOIS RUDE of Dijon (1785—1855) is the typical French artist. Full of force and passion, he is also full of exaggerations which detract from the repose necessary to true sculpture. The high relief of the *Marseillaise* on the Arc d'Étoile is characteristic of both his faults and virtues. The figure of *Bellona* is especially overstrained. His *Mercury* and *Neapolitan Fishermen* in the Louvre are perhaps his happiest works. The *Joan of Arc* formerly in the Luxembourg Gardens is also a good figure.

JAMES PRADIER of Geneva (1792—1852) was celebrated for his statues and statuettes of female figures. His *Phryne*, *Psyche*, *Atalanta*, and *Niobe* group are among his best works.

PIERRE JEAN DAVID (born in Angers 1789; died 1856), was called David d'Angers to distinguish him from his friend and teacher David, the painter. He went to Rome in 1811, and on his return had numerous commissions for portrait statues and busts. Of the former, the chief are those to *Madame de Stäel*; *Talma* at the Théâtre Français; colossal *King René* at Aix; *Fouclon* at Cambrai; and *Coudé* at Versailles. He executed also the spirited sculptures on the Pediment of the Pantheon of Paris.

ANTOINE BARYE (1795—1875) and FREMIET were remarkable for sculptures of animals. The *Jaguar devouring a Hare*, and the *Lion and the Boar* of the former, are especially worthy of mention.

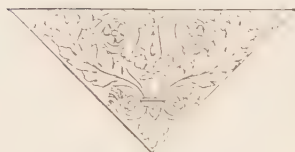
JEAN BAPTISTE CARPEAUX of Valenciennes (1827—1875) was the sculptor of the well-known statues on the New Opera House in Paris. He was also celebrated for his portrait busts.

Other artists of the French school worthy of notice are CHARLES FOYATIER, author of *Spartacus*, in the Tuileries; AIMÉ MILLET, whose *Beechante* attracted admiration at the Exhibition of 1851; AMÉDÉE DURAND, sculptor of the *Religion* on the tomb of the Duc d'Enghien, at Vincennes; with JEAN PERRAUD, B. GUILLAUME, GABRIEL THOMAS, and PAUL DUBOIS, who had works in the Paris Exhibition of 1867.

It is difficult to say at what grade of its career Modern Sculpture has arrived at the present time; whether it be rising towards its culmination or declining: many dangers threaten it on all sides. In Italy the rocks ahead are realism and a total want of ideality; the technique is perfect, and knowledge of form true, for the Italian lives among master-pieces of bygone centuries; yet there exist artists who assert that there is as much art in representing a deformity as a beauty, if the representation be lifelike. Cecioni, for his statue of *La Madre* (the mother), chose an ugly woman for his model, because, he said, "a pretty one would be seeking admiration for herself instead of minding her baby." The perpetuation of ugliness in any form is ruin to the high mission of art, how much more if transient forms of ugliness, such as grins, sneers, crying and screaming faces, are rendered eternal in marble, as the Italians are so fond of doing. If "truth to nature is their excuse," it is a false one, for ugliness is not nature as God first created it; all its forms are produced by the marring of God's works by man, or by sin in some one of its many forms. The art which lends itself to a low ideal must decline and drag down with it the social tone.

It is not probable that England will ever have so great a school of sculpture as of painting, as her materials have to be imported, and it is a known fact that the natural production of material influences the form which the art of a nation takes. In the uses of sculpture as an adjunct to architecture there is, however, a wide field before her, and if marble is lacking for ideality, there are quarries of beautiful warm-

toned stone for statues and friezes. Her greatest hopes for ideal or poetic sculpture lie in raising the tone of the public to its high appreciation, and this can only be done by artists themselves refusing, as a mere means of living, to pander to the lower tastes of the multitude. A rising art must be a *teacher*, a declining one has hitherto always been a *servant* to the taste of its patrons.



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